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# SEE

magazine

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# COCOA CAPITALISM

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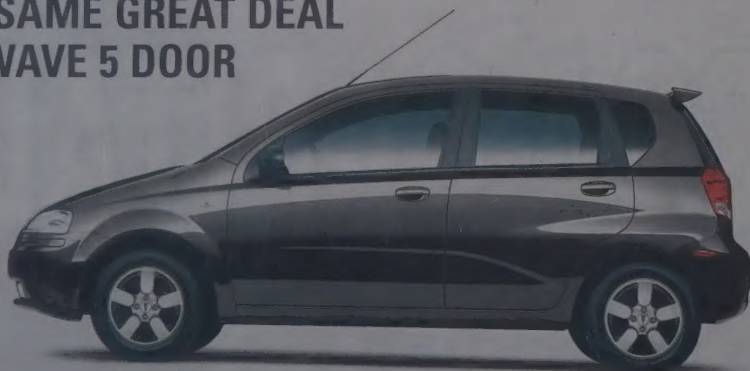
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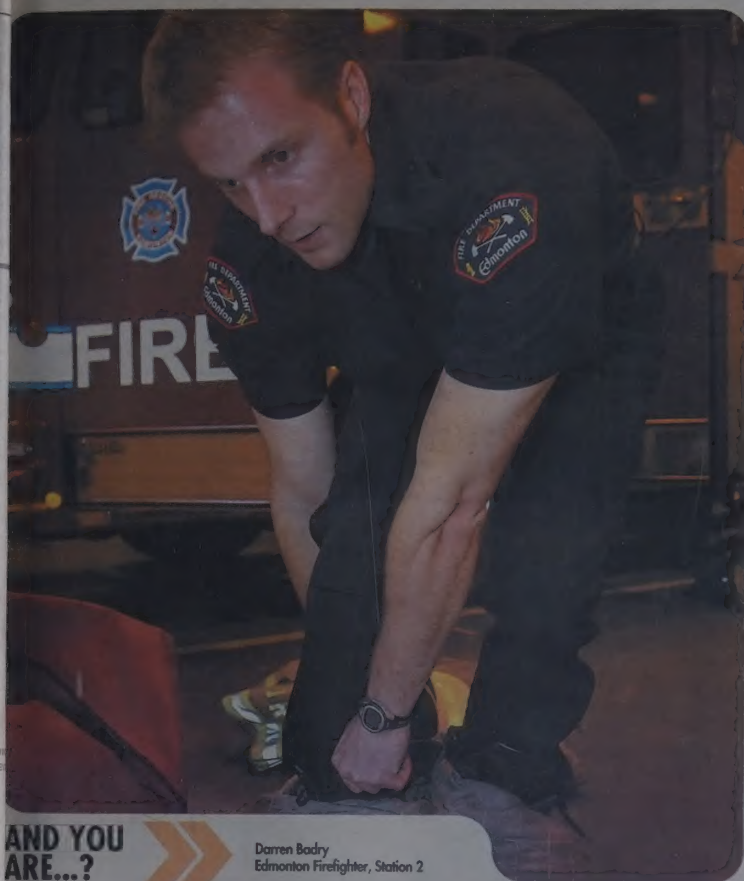
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## AND YOU ARE...?

Darren Badry  
Edmonton Firefighter, Station 2

Why are you a firefighter?  
I grew up around the Story Plain fire hall, my dad volunteered and worked there. I grew up hanging off the trucks.

Have you ever been in a situation where you truly feared for your life?  
Absolutely. One time, I fell through a floor. You don't know what's going on on the floor below you. Luckily I didn't fall all the way through, I caught myself on the rafters. Knowing that someone's right behind you to help pull you out is basically the only comfort. You wonder how long you could stay there if your guys weren't behind you.

Are there any downsides?  
Often times you wish you could do more. When someone is injured or dies, you wish you could have gotten there sooner, or done something different. But you also realize there's only so much you can do.

Are the dangers of the job changing?  
We keep getting better gear, but the dangers keep getting greater. There are a lot more toxins in the building materials now, and when they burn it's really bad. The rate of firefighter cancer is greatly increased. We lost five people to job related cancers. The building materials are a lot stronger, so

they use less of them and they have a faster burn through time, which makes the fires harder to put out.

What's the hardest thing for new recruits?  
Firefighting is a unique culture, not really a job. It's a lifestyle that's hard to understand at the beginning. It's a seniority-based system and you need to get to know how the hierarchy works.

JEFFREY GREENIAUS

# SEE

magazine

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## letters

### KYOTO IS THE REAL HOT AIR

ON THE BUS RIDE HOME LAST WEEK I found a copy of your magazine. I must admit I found your political views both annoying and well, quite funny. Never have a read such uninformed and biased political garbage. Take for example your stand on Kyoto. I find it funny how someone can defend this accord validly. I mean the only way this accord could be properly implemented would be at a huge risk to the economy.

Now in order to reduce greenhouse gases is either two ways, first to shut down greenhouse gas emitters, and the second is through technology like carbon dioxide capture and storage, known as geological sequestration. (I like to think I have some inside knowledge having worked in the oil industry as a power engineer.) Now a rational person knows that by using the first option in unrealistic due to huge job losses and gutting the economy, the only real option is the second and

frankly that takes time.

So please tell me how any government, even your lovely Liberals, could make such a change on the emission of greenhouse gases, but I know your only answer will be more biased and ill-informed garbage. I look forward to picking your opinions apart with common sense.

Brett Lamb

### URBAN MONSTROSITY

FOR THOSE WHO BITCH ABOUT THE proposed expansion of Strathearn, fuck off. I bet every single one of you has a home. I bet you've never had to deal with being on the street in your whole life.

Do you know what this expansion is going to open up for those hurting for a home? Do you know how much safer that area will be when the big fat fire hazard that Strathearn is, is gone? Do you have any idea what it is like to actually live in those buildings? The expansion means a

SAFE, AFFORDABLE, NICE place to live. It means that maybe some of the people who go to the local pub get drunk at 10 am might have to move away.

So it means a few extra cars for you? A few extra people? So what? Suck it up buttercups, and move Red Deer.

Stephanie Camp

**SEE wants to hear from you.** Please send submissions of up to 300 words via fax, email or hard copy. All must include a first name, initial with surname, address, and daytime phone number. Letters may be edited for clarity and brevity. SEE won't publish letters addressed to other publications.

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# CAROL OFF

## BIG CHOCOLATE

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MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
6AM BBC WORLD SERVICE BBC World Service updates weekdays at 6am, 9am, noon, and 7pm, on weekends at 2pm.					6AM LIMEY GONG SHOW M	6AM GET YOUR JAMMIES ON Mark JM
7AM YOUR MONDAY MORNING WAKE-UP CALL Jessica	7AM MAKIN' WHOOPEE Jon & Chad	7AM CLOCKWORK ORANGE JUICE Moose Brothers	7AM 22 & 50 SONGS Melanie	7AM CRYSTALIZATION Crystal	7AM SATURDAY MORNING JAZZ SHOW Paul J	8AM VOICE OF ERITREA TI
9AM MUSICAL TAPAS Kristina	9AM THE FOUR DIRECTIONS Tina N	9AM PRAIRIE GAUCHO Idris	9AM ROVING ROUTES Yovella R	9AM MAGPIE MUSIC Shawna R	9AM MUSICA NOVA Robin CL	9AM JAZZOLGY Steve J
11AM THE CUTENESS QUOTIENT David	11AM GET SOME WEST Babe Lloyd L	11AM THE IPSO FACTORY Buster Friendly 	11AM WRITERS REVISTED Canadian Author Interviews MAKING CONTACT Progressive Documentaries PUT IT ON THE FRITZ Fritz Francois	11AM MATH ROCKS Jill	11AM ALTERNATIVE RADIO Progressive Lectures	11AM RADIO KATHMANDU: A SUNDAY BRUNCH IN NEPAL NE
1PM THE RHYTHM METHOD Dwayne	1PM HOT SOUP Heather F	1PM THE BARCLAY HOUR Sheri Barclay	1PM YOU'RE SOAKING IN IT! djwetspot	1PM THE SYSTEM IS DOWN DJ Licious	1PM RESISTANCE Dave P	1PM RAGAS & RHYTHMS Hasan & Imran IN
3PM RANSOM RADIO Craig D	3PM BACK POCKET SONG BOOK Franny & Laura	3PM THE '68 COMEBACK SPECIAL Tom & Craig	3PM 20th CENTURY CHARLES DICKENS EXPERIENCE Smilin' Jay	3PM HIT AND RUN RADIO Jay Hannley NM	3PM 25 TO LIFE Andy & Aaron HH	3PM BEFORE THE DELUGE THE GELUGE SUNDAY STORE COWBOY Rachelle CO
5PM DEMOCRACY NOW! Alternative News	5PM TERRA INFORMA Local Environmental News COUNTERSPIN Countering Media Spin 5:30pm	5PM RADIO OUTPOST Engaged Travel RISE UP: RADIO FREE EDMONTON Alberta Politics 5:30pm	5PM YOUTH MENACE Youth Justice	5PM MOVING RADIO Film & Video ADAMANT EVE Feminist Radio 5:30pm	4PM CATCH THE BEAT Cam EL/HH	4PM SIN FRONTERAS Sergio SP
6PM BORROWED TUNES Joel	6PM THE EMPEROR HAS NO CLOTHES AND OTHER AVANT-GARDE JUNK Post Proto Pseudo Boy	6PM THE TERRORDOME: The All-World Afrika News Service	6PM GAYWIRE Radio that Recruits	6PM LIZA'S PILLS Heather	6PM BPM David Stone EL	6PM POLSKIE RADIO Bogdan
7PM ONE HOUR TO MADNESS & JOY Tony	7PM AUDIOPHILIA MEMORABILIA Julie CR	7PM CALLING ALL BLUES Bruce & Grant Stovel	7PM PRAIRIE PICKIN' Doug & Rob BG	7PM SOUNDS UKRAINIAN Orest & Lada U	7:30pm ELEKTRIK SEX TELEFON Eddie Lunchpail EI	7PM ETHIOPIAN BISERAT AM
8PM SOUL SHAKEDOWN PARTY Mick Sleeper RG	8PM INDUSTRIAL ETC... The Shadow EI	8PM THE SOUNDS OF FOLKWAYS Aaron L. GO	8PM ASIKO PHANTOM PYRAMID Minister Faust & Bongbiemi A	8PM FOURRE-TOUT FR	8PM HOUSE UNDERGROUND FM DJ Xu DB/EL	8PM ARRAGTIDE BEESHA Jaamac S
10PM FLYING SAUCER ROCK & ROLL Dan Electreau G	10PM YOUR WEEKLY AA MEETING Adam & Aaron P	10PM THE SHOE BOX Brian & Pete	10PM THE EROTIC DANCER'S GUIDE TO FINE MUSIC Al Burant PR	10PM YOUR FRIDAY NIGHT COFFEE Mumps RADIATION RULING THE NATION Eamon & Matt EI	10PM PULSE FM MC Deadly & Pale Force DB	10PM CLOCKS & CLOUDS Chris & John EL/EX
11PM WORKIN' ON LEAVIN' THE LIVIN' Kent	11PM IRE IDIOM DJ Glock-in-schpiel & Talkee MCTalkersingh HH/P	11PM SUBURBAN ATTACK / Mike NIGHTHAWKS LOCAL 22 Jimmy James P	11PM KAMIKAZE COMEDY Lars & Powerman C	11PM LIQUID CHATTER The Mikes & Carol PI	11PM URBAN HANG SUITE Arlo Maverick HH	11PM THE SOUND OF MY OWN VOICE D. Jeffery Buchanan
12AM IRE IDIOM DJ Glock-in-schpiel & Talkee MCTalkersingh	12AM TECHNOLOGICAL Neal K. EL	12AM SMOOTH Avrum Gold & Groovy Cuvy EL	12AM NIGHTCRAWLER PRESENTS DJ Nightcrawler and guests EL	12AM ALTERED STATES The Professor & The Juggernaut M	12AM EVIL PETTING ZOO DXL & Thero HH	12AM BBC World Service New Show TBA
3AM BBC World Service New Show TBA	3AM BBC World Service New Show TBA	3AM ELECTROPROLAPSE DJ Kuch EL	3AM BBC World Service New Show TBA	3AM LIMEY GONG SHOW Limey M	3AM BBC World Service New Show TBA	3AM BBC World Service New Show TBA

### LEGEND

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JEFFREY GREENHAUS

**SATURDAY, OCTOBER 28** Activists in Old Strathcona march against Canada's presence in Afghanistan. The rally attracted a small crowd of about 100 people.

## POSTAL PROTEST

AT FIRST BLUSH, VANCOUVER POSTAL WORKERS REFUSING to deliver anti-gay literature seems like a fine and high minded act. But consider what would happen if other members of our society refused to do their job because of their beliefs. We don't have to go far outside the issue for an example. Should civil servants be able to refuse to marry gay couples? Maybe Canada Post should come up with a policy on hate mail, but in the meantime let's remember that free speech applies to everyone, not just those with whom we happen to agree.

## NOW, WITH MORE CASINOS

"I LIKE PLAYING CARDS," SO SAID RALPH KLEIN IN SEPTEMBER. Well, with the opening of Alberta's 18th casino last Thursday, (the River Cree Resort and Casino on the Enoch reserve). Klein has one more place to throw away his own Ralphbucks. The province is on pace to build two more casinos in the next two years, which will give our province the distinction of hosting more dens of vice than any major city on the continent besides Las Vegas.

And according to the Canadian Problem Gambling Index, 5.2 per cent of Albertans are problem gamblers, which puts them at higher risk for broken marriages, personal debt, and even suicide.

Yet some of our candidates for the provincial Tory leadership are strangely silent on the issue. (Maybe it's the \$1.3 billion in revenue the government brings in from VLTs and slot machines every year).

While Dave Hancock and Gary McPherson are at least acknowledging a problem, front-runners Lyle Oberg and Jim

Dinning seem pleased as punch with things as they are.

Oberg says Alberta's gambling troubles have been "off the plate of Albertans for a long time," while Dinning's less than inspiring response was simply, "I'm running for the leadership of the party. I won't pretend to know all of the vexing issues that the province faces."

## COULD WE HAVE YOUR ATTENTION PLEASE

THREE MEN GET SHOT TO DEATH IN A NIGHTCLUB, AND IT TURNS out that their killers may not even have targeted them. It turns out, in fact, that this may have been the proverbial "random act of violence."

The week before, three kids beat a homeless man to death downtown.

The week before that, a crackhead psychopath stabs an 18 year-old to death in a housing project.

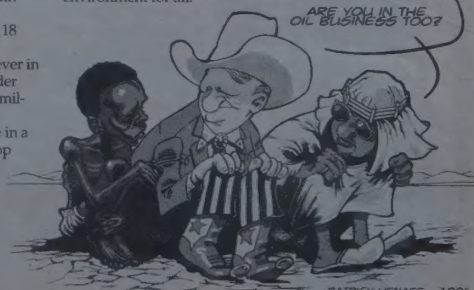
We're now on track to record our highest murder rate ever in this city, and we already have the highest per-capita murder rate of any Canadian city with a metro population over a million.

The causes and solutions here are too complex to probe in a punchy little news brief, so instead we'll just say, Hey! Stop killing each other!

## GAS OR FOOD?

THE CHOICES FOR POLITICALLY CORRECT AND environmentally friendly consumers just keep getting more complicated. U.S. activist Lester Brown, with the Earth Policy Institute, warned that an increase in the use of bio-fuels (fuel derived from organic matter, like plants or animal waste) could increase world hunger.

Isn't the whole point of using corn, wheat or rice to fuel our cars that they're renewable? As in, we can grow more? Certainly, if the entire North American continent moved to bio-fuels all at once (though hopefully one day...) we would be facing increased hunger. But that's not likely to happen all at once. With the increased interest in those crops more farmers will likely come on board. It's not a question of driving for some or eating for others, but how we're going to preserve the world's environment for all.



## "CANADA IS CURRENTLY THE WORST OF THE KYOTO PARTIES."

-International law expert Roda Verheyen, speaking on behalf of Friends of the Earth, a conservationist group accusing the government of violating international law on pollution controls



## Crash planning

### Boom city economics shaping our built environment

GOOD CITY PLANNING IS ALL ABOUT civic guts, says Glenora resident and Edmonton Historical Board co-chair Marianne Fedori. Just look at our own history, she says. During a similar building frenzy, Fredrick Todd called for the preservation of the river valley as parkland in 1907, which has become one of the city's defining features. Edmonton became an urban leader.

"The city is trying to do this, but it can't keep up with demand. It can't make decisions that are in its favour because it's a developer driven market," she says. "It's really about what

kind of leader do we need. Where is our Jane Jacobs?" she asks, referring to the late Toronto-based urban thinker and writer who advocated for community planning.

Greg Barker, Smart Choices program manager with the City of Edmonton, agrees the city needs to do more. Especially considering the city's history. Sprawl, big box retail and a lack of public transit contribute to car dependency, he says. That means high utility bills and exorbitant gas prices in the event of an economic bust. "If most Edmontonians still have to own two cars to

function, if they are still living in far flung sprawling suburbs and trying to heat those houses, they are going to be stretched financially."

Part of the reason for Edmonton's growth pattern is that developers can still make money doing what they know. They've already invested a lot of money and work into certain kinds of designs. Tradespeople already know how to layout certain kinds of subdivisions. Design costs are involved in making any changes, says Barker.

But boom city economics also play a role. During the last recession,

major cuts were made to community and long range planning. "Basically the only function that was maintained here at the City of Edmonton was the processing of development applications," Barker says. The boom hit and the city didn't have long-range plans.

That backlog means old bylaws in some areas make building in-fill housing difficult, discourages houses and businesses in the same area, and requires wide roads. Drainage and park requirements also contribute to less dense land use. All of which contribute to a sprawling inefficient city.

Compare that with Vancouver's moxie, where developments are very highly regulated and require companies to give something tangible such as an atrium or a park to the communities where they build.

But the city can't do it all on its own, he says. Developers and community groups must be consulted and involved so that future buildings fit the character of the neighbourhood and everyone understands the process. The province has a role to play as well.

In the late 1970s, the province recognized cities needed long range planning to handle the boom and picked up 75 per cent of the tab for Edmonton's 1980 General Plan, says Barker. Currently, the province provides some money for roads, but no money for planning. In the last boom there were 13 planners working on the new city plan. Now there are six and a half (one works part-time), Barker says.

While city planner Erik Backstrom hesitates to say our current oil-

fuelled economy will eventually bust, he is eager to talk about how the city's urban thinking has changed and, in some instances, come full circle.

"One major lesson we've learned is 'Zone it and they will come' doesn't work," he says.

For example, the city planned high rises in the areas around LRT stations in the late 1970s with the hope more people would commute by public transit. When the boom ended, interest in those lands fell off.

For the Belvedere LRT station and the surrounding community, that meant years of vacant land. In the last five years the city has taken another look at the property and acted as the developer in creating a development with residential and business buildings.

But Backstrom also points out the city doesn't build that much and market forces play a big role in development.

So what if the economy does bust in a big way? Well, hopefully better planning will mean people can spend less on gas. "Theoretically, if you create the opportunity for an enriched public life or community life, people are going to be more likely to stick around," Barker says.

While both Barker and Backstrom agree Edmonton can do more in directing development, the city is still very young. "I think you always have to remind yourself that cities evolve, and we are just now moving into our second century and we've now just about reached a million in population. Those are significant thresholds," Barker says.

ANGELA BRUNSCO

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# opinion

**Tom the  
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**Larry  
Dodson**

**An American  
Master**

LARRY DODSON'S METEORIC RISE TO THE TOP OF THE ART WORLD CONTINUED! ART CRITICS FOUND THAT HIS EFFORTLESS STYLE -- IN FACT, HIS LACK OF KNOWLEDGE THAT HE WAS CREATING ART -- LENT HIS WORK A SHINING BRILLIANCE!



BY  
RUBEN  
BOLLING

THE WHOLE ART SCENE CONVERGED ON DODSON. THE LATE-NIGHT PARTIES IN HIS BACK YARD ARE LEGENDARY. OF COURSE, WE HAD TO BE QUIET--IF HE'D FIND OUT WE WERE THERE, HE'D TURN THE HOSE ON US.



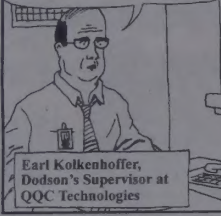
**Gerhard Olivos  
Art Critician**

AT FIRST DODSON WAS AMBIVALENT ABOUT HIS NEW ART SUCCESS.



BUT HE SOON LEARNED TO ACCEPT IT.

SO, LARRY CAME IN AND SAID HE WAS QUITTING SO HE COULD "DO ART." AFTER HE LEFT, TWO WEIRDOS SCRAMBLED IN THE WINDOW AND STARTED BIDDING ON THE ID. HE'D JUST TURNED IN!



**Earl Kolkenhoffer,  
Dodson's Supervisor at  
QQC Technologies**

THE NEXT FEW DAYS, DODSON WORKED FEVERISHLY, TURNING HIS GARAGE INTO A STUDIO. UH, IT'S A COLLAGE OF PICTURES OF VIKINGS. SEE, HERE'S TAYLOR.



AND WHEN HE WAS DONE, HE MADE HIS PRESENTATION TO THE GATHERED ART IMPRESARIOS.

THE DETRITUS THAT DODSON CLEARED FROM HIS GARAGE AND PILED IN HIS YARD IS NOW KNOWN AS HIS MASTERPIECE.



## Quiet media Ignoring Big Oil motivations

MUCH HAS CHANGED IN THE WAY the mainstream media deal with the war in Iraq. Most commentators now acknowledge the war is a disaster and will hurt the Republicans badly in the upcoming U.S. midterm elections.

But one thing hasn't changed—the willingness to believe that the motives for war, however misguided, were basically honourable.

So the criticism centres instead on the Bush administration's inept handling of the war.

Canada's own Michael Ignatieff, the Liberal leadership front-runner, tries to slough off his former enthusiastic support for the war by now saying he hadn't "anticipated how incompetent the Americans would be."

But incompetence is a side issue. The real problem is, and always has been, that it is illegal—not to mention immoral—for a country to invade another country, in other words, to wage a war of aggression.

The fact that Iraq is the last unharvested oil bonanza on earth, in an era of increasingly fierce global competition for dwindling oil reserves, only makes U.S. motives all the more suspect.

As the Nuremberg Tribunal concluded after the Second World War: "War is essentially an evil thing... To initiate a war of aggression, therefore, is not only an international crime, it is the supreme international crime differing only from other war crimes in that it contains within itself the accumulated evil of the whole."

If the U.S. had a genuinely open media, there would be a ferocious debate raging about how to deal with the fact that Washington initiated a war of aggression that has resulted in the deaths of tens of

thousands—possibly hundreds of thousands—of Iraqis, and almost 3,000 Americans.

U.S. troops should be removed now.

As former Democratic presidential candidate George McGovern

**LINDA MCQUAIG**  
COMMENT

argued in Harper's, the withdrawal should be accompanied by a payment of about \$17 billion to compensate the Iraqi people for the immense suffering caused by the invasion. McGovern sets out in detail how the money should be allocated. He calculates that a U.S. pullout, even with a \$17 billion payment over the next two years, and help restore America's reputation.

This should please everyone except those—like Dick Cheney's old firm Halliburton—who have profited handsomely from war and "reconstruction." Halliburton's energy services revenues were up 31 per cent in the most recent quarter. "Iraq was better than expected," Jeff Tillery, an energy analyst, was quoted in an Associated Press story last week.

The Bush administration won't pull out of Iraq because it doesn't want to abandon the 14 permanent U.S. military bases it's building there—or the oil.

The Iraqi government is under pressure to pass a new law to open up Iraq's vast oil reserves to foreign investment and ownership.

None of this is mentioned in the media's endless commentary on the war. What would wildly lucrative profits for Big Oil have to do with the U.S. involvement in Iraq?

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# Mess with The Party from inside

Vote crazy, but not too crazy

I HAVE TO TELL YOU ABOUT something strange that's happening. Ralph Klein is disappearing. From my memory. As though he has ceased to have meaning, which is largely true, he has, but more than that. It's like, I still see his name in newspaper headlines, but I have to work a little harder than I ever did before if I'm to put a face to it or determine his current status.

"Ralph Klein...the old premier? Is he still alive?"

Yes, he's still alive and still premier of Alberta, for that matter, and of course it doesn't really take that long to remember Ralph—yet—so when the news, for example, is Klein disingenuously criticizing municipalities for not working on their infrastructure projects when the economy was bad, a terse

"What an asshole" will still be uttered in a timely manner.

But I tell you, it's undeniable—the expletives just don't come with the same old sense of aggravation, and always, right on their heels it's, "When's that convention again?"

I was going to start wondering about what if Ralph Klein thinks he's going to do a lot of sniping from the sidelines after he's supposed to have exited the scene, but it's just not important. It's a weird time. It's all about the next guy now, and as we wait out the last month of the leadership campaign, the rising tension has led some people to make some interesting decisions.

Like, check out those unions, UNIONS, for crapes' sakes, buying PC memberships in bulk for their

## CRAIG ELLIOT SLO-BLOG

brothers and sisters in solidarity.

Wait, no, if you mull over the idea of purchasing bulk memberships for a political party first, and then go back to the unions/Alberta Progressive Conservative thing, you'll have a better handle on just far beyond unreasonable we've allowed things in Alberta to get.

It's not that there isn't a case to be made for doing it.

We've seen the headlines and we know all about the pummeling that unions like the Alberta Teachers Association have taken under this government. And so, having failed after years and years and years of conflict, to beat the Tory party, they seek to join them, or at least take part in the vote for their leader. It's even a strategy the PCs have pushed, touting the vote for their new leader as a bigger dollop of democracy than you're likely to get from an election in this province!

Well? What do you think? Is that something you could get behind?

Coo-kay, but before you go making any final decisions, do yourself a favour and say it out loud: "We're buying memberships for the Alberta Progressive Conservative Party

so that we can take part in the vote and have a say in who will be the new leader so that..." I'll leave the rest for you to fill in.

Hear how it sounds? Yeah, that's right, they couldn't ever be in your pocket the way they're already in somebody else's. Stop dreaming.

Now, if you were to say the reason you bought all those memberships was because you've got a plan for screwing around with the PC party the way they've screwed around with this province for

**Oberg's a man  
who could never  
pass up an  
opportunity to  
be a jerk, which  
isn't unlike ol'  
whatsisname...**

decades, before shattering it into a million tiny little pieces, then where the hell have you been? Come in, sit down! Want a beer? Something to eat?

Imagine the glory of a plan like that, where many thousands of Albertans bought memberships for The Party, not to participate in The Vote as the democratic exercise it purports to be, but to mess with the process.

There must be a bunch of differ-

ent ways to split that party down its middle and start 'em to arguing, like urban vs. rural, conservative vs. Christofascists, Edmonton vs. Calgary... Why not dispense with the candidates altogether? Let's see about a second-ballot showdown between write-in candidates Harvey the rabbit and Teemu Selanne?

At the very least, you could vote for whoever you imagine the biggest crackpot to be among the leadership hopefuls, the one who couldn't possibly lead the Progressive Conservatives because they are TOO CRAZY.

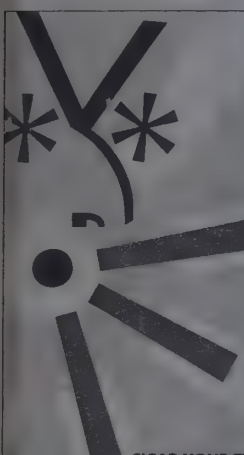
Be careful! You don't want to pick a person you think is nuts, but who PCs might actually rally around if you gave them the chance. No voting for Ted Morton!

What about Lyle Oberg? Lots of different people hate him, for lots of different reasons. Oberg's a man who could never pass up an opportunity to be a jerk, which isn't unlike the outgoing premier, ol' whatsisname, except nobody finds it endearing in Lyle Oberg.

And, based on his crack about knowing where the skeletons are buried and his press conference about nothing that was almost about somebody else's corruption, Oberg seems to have half a mind to clean up the PC Party, which seems just about as crazy as they come.

Could they possibly follow him? Probably not, and better yet, when it comes to an election, nobody will vote for him!

So, repeat after me: O-berg! O-berg! O-berg!



## RANT ACID

**PIGS!**

OK, LISTEN UP TO ALL YOU BARNYARD animals that go out for dinner. Yes I know I'm going to get flock for this as I am a server, but STILL!! Have none of you ever eaten out in your life before? FOR THE LOVE OF GOD!! I don't want to pick up your fuckin' dirty snotted on, chewed up food spit into napkins left on the table. And fuckin' grow a brain when I already have a plate or two in a my hand—do you honestly think I'm able to reach all the way over to YOUR SIDE of the fuckin' table to get your plate? Stop being so goddamn lazy and pass it to me... Is it so hard? Oh yeah, on another note, GST is 6 per cent now... Get it? Any questions??? So next time you go out try and be civilized while you're eating!!

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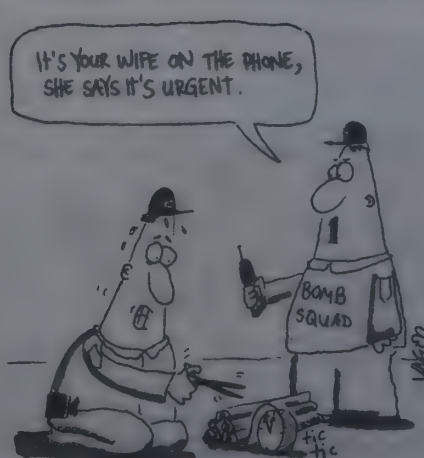
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# DEATH BY CHOCOLATE

## Exposing A Modern-Day Slave Trade

story Matthew Halliday



Author Carol Off Photo by Kevin Kelly Photography

**I WAS INTERVIEWING HIM IN HIS OWN GARDEN, IN HIS OWN HOME, SURROUNDED BY A GIANT WALL WITH HIS OWN GUARDS OUTSIDE, AND STILL HE WAS WHISPERING TO ME AND SWEAT WAS DROPPING OFF HIS FACE. THE FEAR IN HIS EYES. HE SAID, 'ARE YOU FOR REAL THAT YOU'RE IN THIS COUNTRY ASKING ABOUT THIS STUFF?'"**

— Carol Off

**"Y**ou know what happened to the last person who asked these questions?"

12 words that no journalist wants to hear, especially when she knows that on a spring afternoon in 2004, "the last person" who asked these questions was hustled into an unlicensed SUV in a mall parking lot and never heard from again.

Off, the host of CBC Radio's *As It Happens* and a well-regarded documentary and author with three books to her name, will be in town November 13 as part of the U of A

Students' Union's Revolutionary Speakers Series, (which has in the past hosted such luminaries of progressive thought as Chuck D. and Severn Cullins-Suzuki).

Her subject will be her new book, *Bitter Chocolate*, a damning chronicle of economic gladhanding, political corruption, and child slavery in—of all things—the African chocolate trade.

"It was totally surreal," she says. "You're asking about the stuff of Halloween candy and valentines... I mean, I was doing an interview with a cocoa farmer in Côte d'Ivoire. I was interviewing him in his own garden, in his own home, surrounded by a giant wall with his own guards outside, and still he was whispering to me and sweat was dropping off his face.

The fear in his eyes. He said, 'Are you for real that you're in this country asking about this stuff?'"

He too wanted to know if Off was aware of the last person who'd traipsed around this small West African country, asking about cocoa.

That person was Guy-André Kieffer, a Canadian/French citizen who worked as a journalist in the country and was well-known as something of a shit-disturber. Given his high-placed contacts and powerful friends, he figured he was (more or less) safe. But within weeks of starting to probe into the abuses of the cocoa trade, he was kidnapped from a mall parking lot where he was to meet a contact. His body was never found.

"The Canadian Embassy warned me," says Off, "'Look,' they said, 'if you're going to be crazy enough to be running around this country investigating cocoa, then that's bad enough. But do yourself a favour and don't ask about Guy-André Kieffer.'"

Kieffer and Off are two of a growing number of journalists, politicians, and activists who, in the past few years, had been hearing rumours of worker abuse, political manipulation, and most worryingly of all, child slavery in Côte d'Ivoire's massive cocoa industry, which comprises 600,000 plantations that supply the world with almost half its cocoa.

### The Politics Of Slavery

"I feel like the grinch who stole Christmas,"



Off says. "People are like, 'Thanks very much, now we can't have chocolate.'"

Off isn't a grinch exactly, but she wouldn't mind if you thought twice the next time you pick up a candy bar from the corner store. "Know that someone else is suffering to allow us to have these cheap goods."

Someone else like Malick Doumbia, who left his home in Mali when he was 14 and hitchhiked to Sikasso, a bustling little city in the south of the country, near the Ivorian border. A man in a car rental shop there approached Malick, offering him work in Côte d'Ivoire.

For the next few years, (Malick isn't sure how many) he was an unpaid labourer on a cocoa farm, spending long days harvesting beans, surviving on a diet of bananas and yams, occasionally being beaten, and living with other slaves, some of whom fell sick, some of whom died.

"The majority of cocoa coming to North American and Canada is from Ivory Coast," Off says. "There's no way of saying how much of that comes from exploited labour, what farms use these kids, but that's the issue."

Côte d'Ivoire's cocoa farmers are always on the lookout for fresh labour, and children from neighbouring countries like Mali have become an easy and seemingly inexhaustible source of cheap, or more accurately free, labour, drawn over the porous West African borders by promises of steady work and good money.

"Everyone has heard about someone who

was gainfully employed," says Off, "and came back with a bike. That one shiny bike can send a thousand kids into bondage."

Some of the stories Off relates are extraordinary, such as when she writes of children who don't even bother trying to escape, believing they're held on the plantations by magic spells (it's in asides like these that Off most compellingly evinces the dramatic gulf between the third-world children who produce the chocolate, and the first-world children who consume it).

"The children are extremely innocent," she says. "They don't know anything, they believe anything their elders say... It's very difficult for the aid workers to convince the kids otherwise, so it's up to the border police to stop the kids from crossing the border, but they have few resources, vehicles, or anything."

Right now a civil war between the north and south of Côte d'Ivoire has slowed the number of children coming over the border, but when the war is over, most observers expect yet another surge of children into the country.

According to Off, "Big Chocolate" has offered little in the way of remedying the situation, instead making excuses to justify their inaction.

"The reaction of chocolate companies to this is just, 'well, how can we determine which farms of the 600,000 in the country are abusive?'"

While the book's tales of political and cor-

porate machinations are compelling, the most revelatory parts of *Bitter Chocolate* are the chapters in which Off describes her personal travels through West Africa.

Whether she's being extorted at gunpoint, meeting with shady characters and informants, or describing cruelly corrupt and vainglorious dictators like Côte d'Ivoire's Felix Houphouët Boigny, Off's book sometimes starts to come off more like a political thriller than a work of investigative journalism.

"I've been in a lot of dicey places, but this was tough," Off says. "It was a war zone first of all, there was a ceasefire but it was barely holding. There was an ethnic cleansing going on, and there was a secondary war against the cocoa farmers. It was extremely dangerous in those regions... the war had created a kind of corruption beyond anything I'd ever encountered in Africa."

## Fast Is Present

When the Spanish explorer Hernán Cortés sailed from Spain to Mexico in 1519, he found a society in which cocoa was legal tender; literally money growing on trees. Cortés quickly assumed control of cocoa production, and in the centuries that followed, cocoa and slavery became inextricably entwined. African slaves laboured on American plantations, while indigenous peoples worked in Central America to supply chocolate to Americans and Europeans.

"That's why I knew it was a book, because once I started to investigate the first parts of it, I realized there was this centuries-old legacy of abuse and exploitation," says Off.

Today, the villains are many: European and North American governments, the International Monetary Fund and the World Bank (whose Structural Adjustment Programs in the '80s and '90s destroyed the local agencies that guaranteed a base price for Ivorian cocoa farmers, and subsequently drove them to use the cheapest labour available), the farmers themselves, and Africa's seemingly endless string of corrupt leaders.

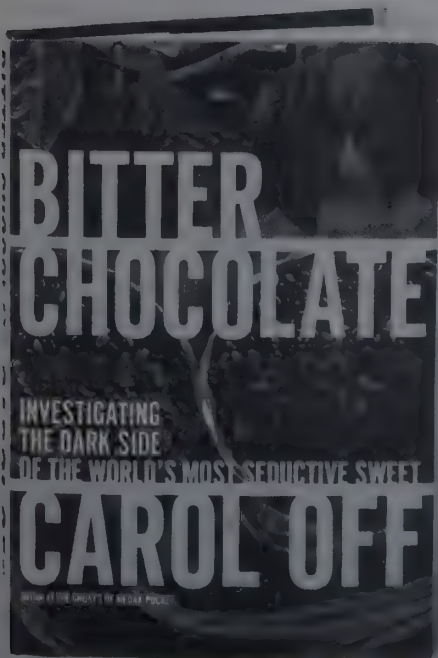
"Everywhere I go people are saying, 'What can I do?'" Off says. "Because people want to feel good, they want to do the right thing."

Though there is fair-trade cocoa available and some have even proposed a labelling system to indicate chocolate that was produced "slave-free", Off says the most important change is to make sure farmers themselves are paid a fair price for the beans.

"Big cocoa makes a lot of money. Give the bean producers a cut... The solution isn't to boycott, it's to fix."

But a fix may be a long time coming. As history attests, and Off acknowledges, "when you're dealing with these tropical crops, it's hard to keep your hands clean."

**"The majority of cocoa coming to North American and Canada is from Ivory Coast," Off says. "There's no way of saying how much of that comes from exploited labour, what farms use these kids, but that's the issue."**



## Malick's Story By Carol Off

Malick Doumbia tells me he was only 14 years old when he decided he would take control of his own destiny. The cotton and corn were planted, and the rains were yet to begin. But the village food supply was already depleted and there would be little to eat until the next harvest. The sub-Saharan climate had been changing for about a decade, and now, in the first months of the 21st century, environmental conditions were deteriorating rapidly. Even the more humid and verdant parts of southern Mali, where Malick was growing up, recorded some of the lowest rainfalls in memory.

Malick was hungry. He wanted more in his life. He had seen other children from the region go away to work and come back later with money in their pockets and Malick was determined to do the same. One afternoon, without telling his parents, he simply walked away, heading to the main road that led to the market and hitching rides all the way to the teeming city of Sikasso... Malick loved Sikasso, bustling with noise, people, odours both familiar and foreign, multi-storey buildings, cars and minivans going in every direction. The bus station kiosks were crammed with riches such as he had never seen: beautiful cloth sarongs; colourful shirts and pants; mangoes, bananas, and oranges piled high on the heads of women hawking their wares; pens, pencils and books; newspapers covered in words he could not read; and delicious food he could not afford—delicate little fried doughnuts, cashew nuts, candies and bags of brightly coloured sugar water.

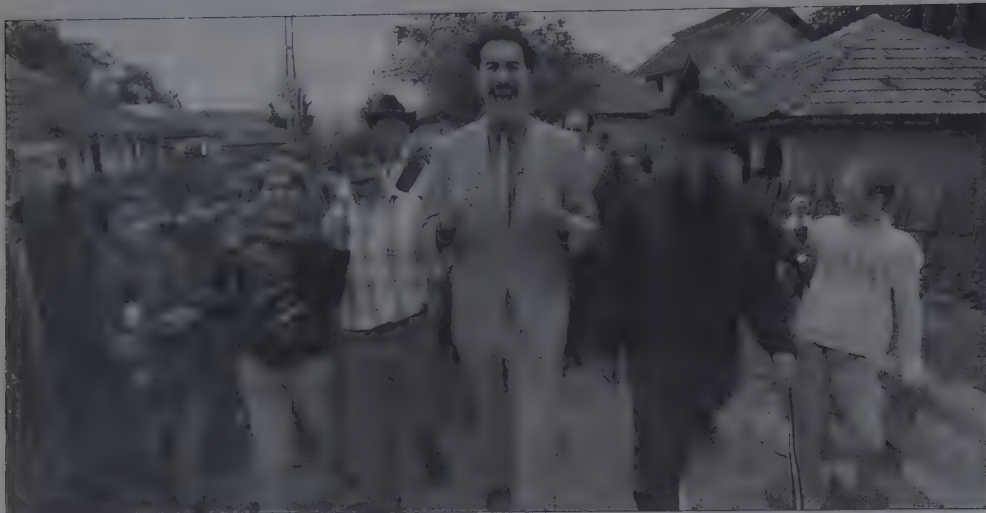
Malick had no money, only the few clothes he was wearing, and

he had no idea what to do next. Then a man from a car rental shop at the bus station approached him with an offer too tempting to refuse. Malick followed him... For the next several years (he's unclear how many), Malick slaved on a cocoa plantation. He had never seen a cocoa tree before, nor its strange green, yellow and red pods that sprout directly off the trunk. With a machete-like tool, hooked on the end, he lopped off the fruity guards. He then hacked through the thick rind to expose the pulpy, pale seeds inside. He scooped them out and piled them on a rack to ferment and dry. This was the essence of chocolate destined for the pleasure of young boys and girls in another distant world.

Malick had no idea what the beans were or why anybody wanted them. He only knew that, if his keeper wasn't looking, he could scoop a handful of the slippery, raw bitter-tasting seeds with their mildly flavoured pulp from the pods right into his mouth and chew quickly. The beans and the juice refreshed him and gave him energy to complete the day's work. He was never paid and rarely fed, living on a diet of green bananas and yams, which the boys would grill for themselves on a fire. At night, he was locked up with the others. The children and teenagers became ill; some of them died. After many months Malick asked to be paid, and he was beaten. He never asked again.

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## Borat you will are seeing

### Baron Cohen's Bruck doc the funniest film of the year

**BORAT: CULTURAL LEARNINGS OF AMERICA FOR MAKE BENEFIT GLORIOUS NATION OF KAZAKHSTAN**  
Directed by Larry Charles. Starring Baron Cohen. Opens Fri, Nov 3. \*\*\*\*

THE QUESTION IN MY MIND BEFORE seeing *Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan* was not whether I would find it funny, but whether I would find it funny for more than eight minutes. I almost need not have worried.

All my previous exposure to Borat Sagdiyev, Kazakhstan's most beloved TV personality, was in bite-sized portions like, for instance, the popular web-clip of Borat leading a

barroom full of Texas rednecks in an enthusiastic rendition of the alleged Khazakh folksong "Throw the Jew Down the Well" ("So my country can be free/You must grab him by the horns/Then we have a big party") or enjoining an unsuspecting middle-American town council to observe 37 minutes of silence for the Khazakh war dead.

Borat is British comedian Sacha Baron Cohen—though he's not letting on much these days—who also created cockney hip-hop twit Ali G and uber-preentious fashion reporter Bruno. Cohen's peculiar genius is for going out into the world posing as these gormless characters, brushing up against the powerful

and the ordinary alike and using his cheerful ignorance to expose the latent bigotry, hypocrisy, and idiocy

ing ever-greater abominations of etiquette, cultural sensitivity, decency and, in a few cases, hygiene.

**Cohen is a walking special effect, so completely ensconced in mock cluelessness that no amount of hostility will discourage him...**

of total strangers, all in the name of a good laugh. In his many guises, Cohen is a walking special effect, so completely ensconced in mock-cluelessness that no amount of hostility will discourage him from perpetrat-

And therein lies the success of *Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan*.

Just when you think the premise is wearing out, that he can't milk any

more novelty out of his racist, sexist, homophobic, insouciantly crude and patently dumb alter-ego, Cohen ups the ante, compounding outrage with outrage until there's a solid chance you, as an audience member, might wet yourself.

The concept is wafer thin: Borat and his troglodytic producer Azmat (Ken Davitian) embark on a journey from their small, proudly backward Kazakh village (the scene of numerous off-colour sight gags) to the United States so Borat can shoot episodes of his top-rated TV show.

Upon alighting in New York and almost getting his teeth punched down his throat by fellow commuters, Borat stumbles upon the pneumatic fact of Pamela Anderson and, smitten, plans to make her his bride. He persuades Azmat to join him on a cross-country trip to find and wed the silicon-enhanced object of his affection, with plenty of stops along the way to embarrass and enrage rodeo patrons, TV morning show hosts, congressmen, and other worthy targets.

We in the critical community have a duty to not spoil a single even one of the gags in Borat—no paragraph in a newspaper could possibly convey the brazen balliness of the film's best moments, when Cohen's incorrigible third-world rube strains the patience of well-meaning strangers.

The film's weakest moments generally abide in the obviously scripted sequences, as when Borat and Azmat take a room in a boarding house, only to ascertain that the elderly, genial hosts are Jewish and, hence, bloodthirsty devils. But at times it's hard to tell what is scripted and what is spontaneous, and you have to credit director Larry Charles for making it tough to tell who is in on the joke.

As with Ali G, Cohen is bound to be a victim of Borat's success, unable to find foils for his performance-art minstrel show that aren't already onto him. 85 minutes of Borat, then, should provide us with some consolation—it's far and away the funniest movie of the year.

SCOTT LINGLEY

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# C.S.A.! C.S.A.!

Revisoning the present with glorious slavery

**THE CONFEDERATE STATES OF AMERICA**  
 Directed by Kevin Wilmott, Nov 3 & 5, 9 pm,  
 Nov 4 & 6, 7 pm, Metro Cinema, Zaidler Hall,  
 Citadel Theatre, ★★☆☆☆

SEASON OF PROVOCATIVE MOVIES  
*Borat*, *DOAP*, Kevin Wilmott's  
 compelling bizarro-world mocku-  
 mentary *CSA: The Confederate States  
 of America* might have the strongest  
 claim to controversy.  
*Borat* flaunts its cartoonish anti-  
 semitism (and myriad other affronts  
 to decency), *DOAP* posits the sensa-  
 tional, lefty's-wet-dream premise of

which the boys in blue hunt down  
 runaway slaves, or the Home Slave  
 Shopping Network.

Fans of *Ghost World* will also re-  
 cognize the ad for the Coon Chicken  
 Inn, a real restaurant patrons entered  
 through the gaping maw of a big  
 Negro head.

Eventually *CSA* starts to suffer a  
 bit from the same kind of cumula-  
 tive dryness that might afflict a real  
 documentary as the profusion of  
 details starts to strain the credibility  
 of the premise. But this is a pretty  
 minor quibble, given the sprawling  
 inventiveness Wilmott uses to artic-

**CSA is quite playful in delineating a  
 world where racial subjugation never  
 went away.**

George W. Bush's assassination  
 sometime in 2007, but *CSA* presents  
 largely straight-faced "historical"  
 reconstruction of the country the  
 United States might have been if the  
 South had won the American Civil  
 War and preserved the right they  
 had been fighting for—the right to  
 keep slaves. What's most provoca-  
 tive about Wilmott's revisioning of  
 American history is that it doesn't  
 liveerge so radically from the course  
 of actual history—the distinction  
 between indentured servitude and  
 systematic, institutionalized racism  
 is a fine one, after all.

Wilmott leaves the familiar mile-  
 stones in place, but instead of joining  
 in the First World War, an America  
 plstered by the economic benefits of  
 unpaid labour (including newly  
 enslaved Asians on the west coast)  
 annexes Mexico, the Caribbean and  
 South America, using the lessons of  
 its colonial forebears (Britain and  
 France) to turn the colonized against  
 one another; World War II is fought  
 against the Japanese, while Hitler  
 pays a visit to the White House and  
 is prompted by the president to con-  
 sider enslaving Jews, rather than  
 annihilating them; women never get  
 the vote; and a young Republican  
 named John F. Kennedy threatens  
 the destabilization of society with  
 dreams of equality before falling to  
 an assassin's bullet.

Naturally, dissenters head straight  
 across the border to Canada, where  
 the great cultural contributions of  
 black artists and thinkers transpire,  
 while show tunes and music featur-  
 ing jawharp flourish stateside. The  
 immunity borne of Canada's refusal  
 to return America's "property" results  
 in the Cotton Curtain, a heavily forti-  
 fied barrier that springs up between  
 Canada and the U.S. to keep out ter-  
 rorist organizations like the NAACP.

Though poker-faced in asserting  
 its flipside version of reality, night-  
 town to the earnest, British-accented  
 narration over archival photographs  
 and grainy film stock, *CSA* is quite  
 playful in delineating a world where  
 racial subjugation never went away.  
 Wilmott offers counterfeit cultural  
 artifacts, like a D.W. Griffith film in  
 which a disgraced Abe Lincoln, dis-  
 guised in black face, is busted trying  
 to make it to the Canadian border.

It also intersperses the "documen-  
 tary" with commercial interruptions  
 for products that play on black  
 stereotypes and phony TV shows,  
 like the *CSA* version of *Cops*, in

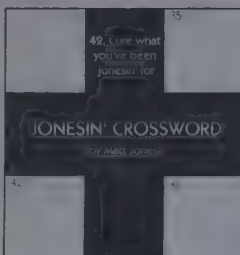
ulate this not-totally-unrecognizable  
 world.

And while *Borat* will make you  
 laugh and *DOAP* may have you  
 wishing upon the first star you see at  
 night, *CSA* is the film most likely to  
 stick in your mind and get you  
 thinking about how far (North)  
 Americans appear to have come in  
 achieving social parity, how far we  
 have yet to go, and the role media  
 and culture play in encouraging us  
 to believe that everything is just fine  
 the way it is.

SCOTT LINGLEY



THE CONFEDERATE STATES OF AMERICA  
 One historical twist and the world's a different place



★★★★★ THE NEW YORK TIMES  
**"STUNNING REALISM."**  
-RICK GROEN, GLOBE AND MAIL

★★★★★ THE NEW YORK TIMES  
**"ABSOLUTELY SPELLBINDING...  
 EVERY THINKING PERSON SHOULD SEE [IT]."**  
PETER MOVILL, TORONTO STAR

★★★★★ THE NEW YORK TIMES  
**"A WELL-MADE POLITICAL THRILLER."**  
RICHARD COLLINS, TIME MAGAZINE

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BRUCE DICKINSON, THE NEW YORK TIMES

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## Love Jew/Palestinian style

Film's lighthearted hijinks belie smarts

ONE FILM

Directed by Teresa De Pelegrin and Dominic Harari. Starring Marian Aguilera, Guillermo Toledo. Nov 3 & 5, 7 pm, Nov 4 & 6, 9 pm. Metro Cinema, Ziegler Hall, Citadel Theatre.

\*\*\*\*

THE ISRAELI/PALESTINIAN COMEDY is re-imagined as a screwball romantic comedy in Spain? Sure, why not?

Made by married directorial team Teresa De Pelegrin and Dominic Harari (Spanish and English, respectively) *Only Human* uses humour to highlight the absurdity

of warring parties that live in close quarters—Middle Eastern politics as sitcom family.

The setup: pretty Jewish Leni Dali (Marian Aguilera) brings her new boyfriend, Rafi (Guillermo Toledo) to meet her family. They are very much in love, and just—they make love at the drop of a hat to relieve tension. The problem is, Rafi is not only nervous and awkward, he is Palestinian. Even the supposed liberal Dali family knows: Jews and Palestinians kill each other.

"We don't," plead the young lovers.

"Not yet you don't," warns mother.

Leni's mother (Norma Aleandro) is horrified that among her children—born-again Jew David (Fernando Ramallo) and nymphomaniac Tania (Maria Botto)—her one, normal, successful daughter has dealt the family such a blow. Add to that a near-absent father who is either working late or having an affair, and oof! Dinner is nearly ruined.

But not before Rafi very literally throws the soup, in a frozen block, out the window. Onto the head of a passerby.

Now, not only has he upset the family with his heritage, but he is also potentially a murderer. Leni and Rafi decide to cover it up, which is a very bad idea indeed, made worse by the fact that the man on the street below was most likely Leni's father. Rafi is wracked with guilt. "You'll never forgive me," he says to Leni, who becomes understandably upset.

You can attempt to draw parallels to what is happening between Israel and the Palestinians—years of conflict leading to resentment and anger and hate, violence leads to retaliation, and even the best intentions are sullied by confusion, misunderstanding, and defensiveness.

Rafi sums it up: he would prefer that Leni outright gives up on him after this disastrous evening, since that is a reaction he would understand.

It's interesting that they should choose to set things in Spain. After all, with its history of Middle Eastern conquest (explaining the pres-

**Even the supposed liberal Dali family knows: Jews and Palestinians kill each other.**

ence of Jewish and Muslim cultural influences in Spanish architecture, music, and art), it seems an ideal neutral ground for the story to take place in.

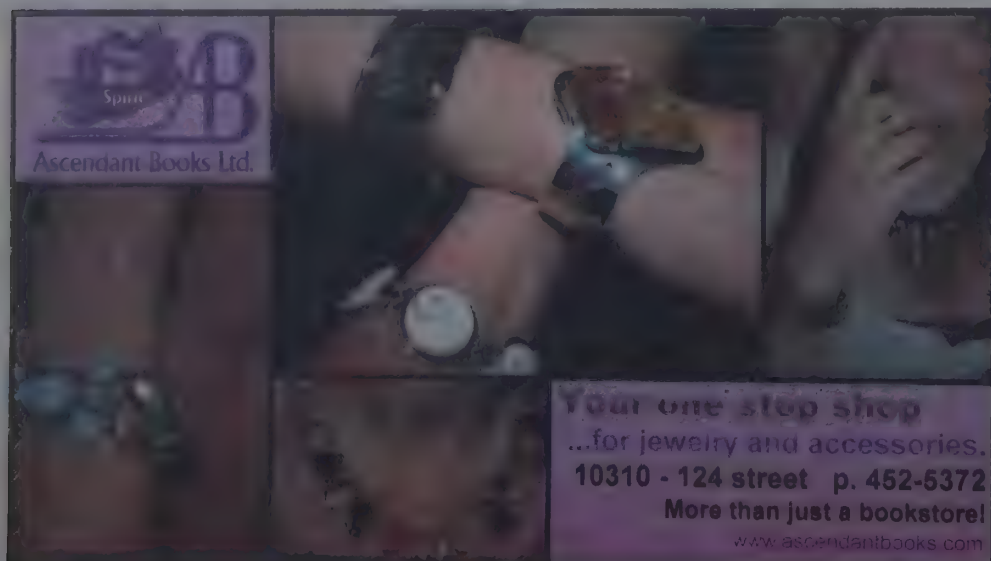
And a "normal" Spanish neighbour who seems to think that the Dalis are weird enough is definitely a good illustration of how two peoples waste a lot of energy fighting each other when they ought to be standing up to the real bullies: Western imperialism, poverty, global warming, what have you.

This movie, for all its lighthearted edginess, is clever.

On the other hand, the pacing is so wild and the characters so cartoony that you could just sit back and watch it all unfold as a simple domestic comedy.

Anyone who has ever been married can tell you that at times it seems amazing how any two people can ever agree to a peaceful life together. We seem doomed to hate each other and to want to hate each other at the same time, that precious balance between reason, emotion, and libido.

MARI SASA



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## See Saw?

Only if you're willing to face hard truths

### SAW III

Directed by Darren Lynn Bousman, Starring Tobin Bell. Now playing. ☆☆☆☆

MOST OF THE CRITICISMS ONE COULD level at a movie like *Saw III*—the convoluted, laughably implausible plot, the shitty acting, etc.—are simply moot. This film exists for one reason only: to inspire revulsion, and on that account it exceeds remarkably.

Like the other two films in the series, the premise finds unwitting victims strapped into loving devices from which the only means of escape posit grisly *Catch-22*s: dip your hand into a jar of acid to obtain the key that will release the metallic claws embedded in your spine and which are set to tear you apart; rip out the meat hooks piercing your flesh before a bomb goes off, etc.

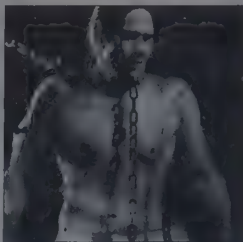
And that's about it: scene after scene of self-mutilation and pseudo-

snuffery.

The makers of the film took enough time to create a variation on the narrative structure over which the resultant foot-severing, cranial carving, throat-slashing, etc., etc., takes place—this time finding a doctor forced to keep terminally ill criminal mastermind Jigsaw alive long enough to see the outcome of one of his "games" lest a bomb-rigged collar she's wearing go off should his heart monitor flatline.

Clever or not (it isn't) matters not one whit—much like a porn, where any semblance of story simply delivers you from one fuck scene to the next, all action outside of the gore in *Saw III* is merely cursory. You want human degradation and suffering? You got it. It's hard to recall a film in recent memory, if ever, that equals the abundance of agony on display here.

And what do you know? It works. I should note I've seen a lot of this



kind of stuff—more than I'd like to admit—but this film had me winning.

So, if that sounds like a good time to you, have it—this film has it all. Just keep in mind the real horror of films like *Saw III*, which is, if you find yourself actually enjoying this stuff, then be prepared to admit that no amount of rationalization will save you from the reality that you're just another sad, sick fuck blessed enough to be living in a culture that's capable of catering to your debased desires. Have fun.

ZOLTAN VARADI

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# capsule film reviews

**The Departed** Matt Damon is a cop working for Martin Sheen and Alec Baldwin. Leonardo DiCaprio reports to Irish mob boss Frank Costello (Jack Nicholson), whose thoughts are sorely troubled by human feeling. Unfortunately, this Martin Scorsese remake of a Hong Kong action classic gives the actors little to play with. So even though Damon is really working for Nicholson and DiCaprio is really a mole for the cops, and even though Nicholson gives a great performance, this trip to the outskirts of the darkside doesn't impress. ★★☆☆☆ (MH)

**Flicka** Flicka is a curious hybrid, one that follows the blueprint of the girl-and-horse and a dad who just doesn't understand genre. Instead of drowning the proceedings in cloying clichés, they have grounded the time-worn plot with a bracing dose of reality, while keeping the family-friendly tone intact. Alison (Matchstick Men) Lohman's Katy McLaughlin is a realistic, free-spirited, and unsentimental 16-year-old who whines away the hours at her stuffy Laramie, Wyoming private school with daydreams of running her family's ranch. Flicka rises to the occasion, as well as advertised, a fresh and intelligent family adventure. ★★☆☆☆ (MH)

**Fearless** The 43-year-old Jet Li ends this phase of his film career with a mostly attractive summons to Chinese pride, via a fictionalized biography of turn-of-the-20th-Century fighter Huo Yuanji. The bathed young Huo is goateed who won't listen to his fighting master dad. The adult Huo insists on equating victory in combat with mastery of his domain, which eventually sets the 'ol train o' tragedy in motion. Martial arts aficionados will have to judge the technical merits of the film, but a consistent vision threads through the carefully constructed scenario—the talky bits aren't just refractory periods between the punchy parts—and Huo's maturation is depicted patiently and palpably. Li and director Ronny Yuen haven't completely negotiated the line between national pride and chauvinism, but at least the take home message isn't "beating people up looks cool." ★★☆☆☆ (KW)

**Grudge 2** Grudge 2 is the American remake of the Japanese remake of a low budget sequel to a low budget J-horror movie. That's a lot of rehashing of the same material. All you really need to know is ghosts are scary. Just as Shimizu himself seems stuck in a creative stasis that keeps bringing him back to the Grudge series, his characters have a little problem developing too. If Shimizu

can't create a creepy atmosphere anymore, he also can't hop between different narratives set at different times as in his first Ju-on movie. Unfortunately, this time around the threads—tied together at the end—just seem too frayed. ★☆☆☆☆ (JE)

**The Guardian** An action/adventure/drama that focuses closely on the grueling requirements for US Coast Guard membership but which fails to develop characters that draw you in. Kevin Costner is the legendary life saver forced to instruct a new class of coast guard hopefuls, including cocky former swim champ Ashton Kutcher. Too many scenes focused on the quirky drills at the expense of getting a chance to know the characters. Costner's performance was mundane, Kutcher gets props for breaking his typecast as a comedic silly man, but in this cookie cut action movie, "dope" is a word reserved for the scenes with the seemingly bottomless ocean. ★★☆☆☆ (IT)

**Infamous** A good complement to last year's Oscar-winning film about Truman Capote. Infamous is simply much more gay—in both the "homosexuality" and "light mood" senses of the word. This Capote is gossipy, clever, and manipulative, reflecting the desperate charm that instinctively tries to find what it is that other people want in order to gain their trust. It's only Nelle Harper Lee (Sandra Bullock, beautifully understating the role) who acts as a conscience, but even she is made complex. Deceptively slick and

through the cracks if you watch carefully. ★★☆☆☆ (MS)

**Jackson: Number Two** As with the original, videos of maroons are spliced together like a skate video. Scenes are assembled somewhat randomly, but with the idea that there should be some kind of progression towards bigger, better, and more dangerous/outrageous stunts. There is no theme, thought or meaning. People are hurt constantly, others respond with laughter, and a good, horse sexy time is had by all. Some skits are more extreme, but on the whole the film feels a little forced by the last half hour. Still, good fun, if you're willing to entertain the remnants of your teenaged sense of humor. ★★☆☆☆ (JE)

**Little Miss Sunshine** Unprepossessing Olive (Abigail Breslin) has earned a place at the regional children's beauty pageant, take a marathon road trip in a dilapidated VW bus. Cue a fresh take on most of the typical "road movie" clichés (and, indeed, a few surprises), some majorly funny family bonding moments, and a not unexpected lesson about winning and losing that manages to stay just this side of squeaky. The performances are uniformly fantastic and the "abnormal humour" is perfect for late summer. ★★☆☆☆ (CN)

**Man of the Year** It takes a nearly perfect script, flawless direction and a dedicated and talented cast to be able to transition from romantic comedy to political thriller and back again. That is why the all-star cast and crew should not feel so dejected that they have somehow missed the mark. Man of the Year is the latest film to offer its take on the democratic process, or the lack thereof, with some thinly disguised jabs at George W. It contemplates a fantasy that so many of us share—to finally see a politician tell it like it is. ★★☆☆☆ (LB)

**The Protector** Khom (Tony Jao) and his father raise elephants in the Thai countryside. Pop is killed for resisting government types who kidnaped the elephants and Khom must travel to Australia to find the family's sacred charges. It's a flimsy plot developed for Jao to show off the Muay Thai fighting style that made his last film, Ong Bak, such a hit. But that movie made some pretense at cobbling together a story; this one eagerly throws off such shackles in its rush to get at the bone crunching and head smashing. But The Protector is so over the top, so terribly acted, so crazed that it's entertaining despite itself. ★★☆☆☆ (TM)

**The Queen** This is undeniably a classic two-hander about the Elizabethan monarch and her advisor, yet there's something not quite on about the idea of a film on the present monarch. In the 21st Century we ought to have got over our strange fascination with hereditary power and privilege. Frears' film seems altogether too soft and reverential, though it masquerades as a pithy critique of all things royal. This is a film that, for all its scenes of Elizabeth doing "normal" things like drinking tea, answering telephones, weeping, and swearing has no interest in determining whether the members of the monarchy are really "just like us." ★★☆☆☆ (CN)

**The Road to Guantanamo** Isn't it a relief to know that the torture and detainment of innocent people still has the power to appal you? I was relieved, anyhow. Through interviews and reenactments, Michael Winterbottom and Mat Whitecross' film relates the true story of four young British Muslims of Pakistani extraction who ended up in American military prison in Cuba through interviews with the actual participants and on-location re-enactments. It shares the best qualities of reality TV, most compellingly the chintzy immediacy of digital video, which makes you feel like you're watching someone's home movies gone horribly wrong. ★★☆☆☆ (SL)

**The Science of Sleep** Michel Gondry (Eternal Sunshine of the Spotless Mind) explores dream states as a double-edged sword capable of unleashing all kinds of lunacy—both whimsical and self-destructive. Pulled between reality and fantasy, tortured artist Stéphane (Gael García Bernal) retreats into the vivid landscape of his dreams, notably, Gondry is clearly in art house

mode, and what saves it from becoming a laboured watch is his sense of humour. In the end, though, the humour and delicious visuals can't cleanse the taste of a sour relationship (in this case, with Charlotte Gainsbourg). Anything's possible in your dreams, which makes the nature of reality truly tragic. ★★☆☆☆ (DA)

**School for Scoundrels** Based on the premise that a perfectly nice guy (with less than smooth moves) can be taught to be a ladykiller. Roger (Jon "Napoleon Dynamite" Hader) is a well-meaning young fellow who just can't seem to get a break. Enter Dr. P (Billy Bob Thornton), a mysterious man who teaches a secret course to turn wimps into alpha males. You'd think that at some point the movie would question the idea of such lowest-common-denominator concepts of masculinity. A remake of a 1960 British film, which is itself based on a series of real-life self-help books: maybe that's why the 2006 version seems so retro in its values. ★★☆☆☆ (MS)

**Shortbus** Notorious for being the first mainstream movie featuring real, unscripted sex, Shortbus barely cast Soek-Yin Lee here job at the CBC. But the film is in no way pornographic; it's compassionate and serious about sex. Shortbus, named after the small school buses for "the gifted and the challenged," is a sex club and revolutionary space where the rule is industry, intimacy, openness, and "permeability" is the quality of allowing other people and ideas to flow through the self. Rather than present a cure-all solution to the problem of sex, Shortbus asks us to consider the possibilities: neither polyamory nor monogamy is held up as the universal answer. ★★☆☆☆ (MS)

**The Trailer Park Boys Movie** Like a lukewarm bath, The Trailer Park Boys Movie could really use two things: more heat and more Bubbles. The feature film adaptation of the series admirably sticks to what it knows: the comings and goings of the folks in Sunnyvale Park. But what's an often endearing and chuckle worthy halfhour of television feels overextended and tiresome here, like an off-week episode stretched out over two hours. In particular, their running sight gags—the show's equivalent of catchphrases—have already been milked for all their worth on the series, which wasn't much in the first place, and the new jokes resonate with all the hilarity of particularly uninspired sketch comedy. ★★☆☆☆ (ZV)

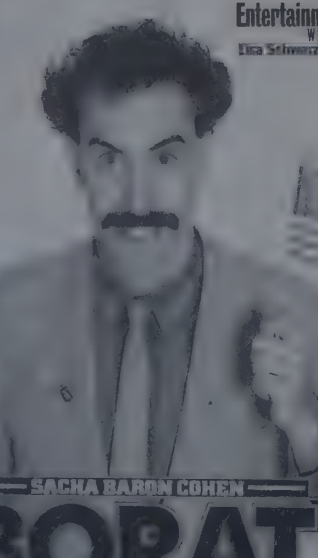
**Trust the Man** Happily ever after is boring, which is probably why movies about what that really looks like are so rare. Director/writer Bart Freundlich takes it on, with a light touch and a fine cast, led by spouse Julianne Moore and David Duchovny as parents of young children living in New York. As the anomalous man among the mommy-and-me set, Tom (Duchovny) soon finds himself on object of attention and embarks on an affair. Candid discussion of sex, desire and compatibility becomes obsessive conversation, delivered in snappy, cleverly risqué odd banter. But then the what-ifs of freedom and new starts edge their way out of the subtext and into consciousness. It's disappointing and banal, but at least someone has the nerve to say so. ★★☆☆☆ (MS)

**The Wicker Man** Neil LaBute remaking of an old British cult flick is like putting a Ming vase in the hands of a chimp. He's not much of an artist with the camera, and he has stripped the original of its originality, to advance the idea that matriarchal societies are at least as bloodthirsty as patriarchal ones—if not more so. Nicholas Cage portrays a cop who gets mixed up with pagan society and is soon reduced to manically running around threatening people. The original tried to illustrate the difference between dogmatic Christianity and neo-pagan beliefs. LaBute's modus operandi is to consist of provoking audiences just for the hell of it. ★☆☆☆☆ (LL)

**Reviewers:** Dave Alexander, Lodewyk Bradenkamp, James Effert, Mika Habert, Leah Linkin, Tom Murray, Celia Nichols, Mari Sassano, Isha Thompson, Zoltan Voreddi, Kevin Wilson

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## Sex and the single soprano

### Edmonton Opera kicks off new season with randiest of operas

**By Wolfgang Amadeus Mozart (composer) and Lorenzo Da Ponte (librettist).** Directed by Brian Deedrick. Starring Gregory Dahl, Wendy Nielsen, Dean Elzinga, Amy Hansen, Brian Downen, Philip Addis, Scott Tomlinson, Angela Welch. November 4, 7, and 9, Northern Alberta Jubilee Auditorium (11455-87 Ave.). Tickets \$21-\$125, available at Ticketmaster, 451-8000 or [www.ticketmaster.ca](http://www.ticketmaster.ca)

EDMONTON OPERA IS SETTING THE aesthetic bar mighty high for its 43rd season, launching the 2006-2007 program with an ambitious homegrown production of Wolfgang Amadeus Mozart's *Don Giovanni*.

For starters, how many other operas do you know end with the rascally hero being literally dragged off to the burning wastes of hell by a talking, singing statue!

"The story" has an amazing trajectory of love and passion," says Edmonton Opera's artistic director, Brian Deedrick. "This is a man who's living life to the fullest, and while he doesn't choose to sell his soul to the devil like Faust, he turns up his nose at redemption and greets his punishment with no apologies for how he's lived his life."

The opera is regarded by most fans of the form as one of the greatest ever composed, as well as one of the most emotionally daring (this presentation also marks the 250th anniversary of Mozart's birth).

Boasting some of the most beautiful, profoundly layered and sophisticated music written for the operatic stage, the score deftly underlines librettist Lorenzo Da Ponte's equally rich and fully fleshed-out mass of characters, lead by the titular Don Giovanni.

"[Giovanni] speaks his mind and is the kind of guy who sticks to his

guns. That's one of the reasons men strive to be like him and so many women have been attracted to him," says Gregory Dahl, the singer who's making his debut in the role of the iconic libertine.

"In a way he's not a villain, he's just a man who eats life and lives his existence to the fullest," says Dahl. "He does things the church frowns upon, but is a man who does set out to pleasure women. He's also not a married man so it's not like he's sleeping around on a wife. He's a man of great charm and charisma who's chosen to use these attributes to seduce women."

Written in 1787, *Don Giovanni* is

**"He's just a guy who eats life."**

**BRIAN DEEDRICK**

one of many 17th and 18th century artworks based on the legend of literary profligate Don Juan. While many cultures have tales of a great libertine, this take on the legend is perhaps the most universal, despite its oddball narrative twists.

In short, at the peak of his licentious ways, Don Juan crosses a line he shouldn't cross by forcing himself on the daughter of the commander of Seville, and then killing the Commandatore in a duel.

Typically, the story, including Mozart's operatic twist on the tale, sees a statue of the old murdered man coming to life and dragging the infamous fornicator off to hell.

This stock ending to this well-trod morality tale is the big challenge built into the opera, say both Deedrick and Dahl.

While Giovanni is certainly no angel, he's also not exactly the opera canon's greatest evildoer either. "We all know he's going to hell from the start of the play and know it's our job to disapprove of his ways, but it's not like he's littered the stage with 50 bodies along the way," says Deedrick.

According to Dahl, the goal of this particular production is to flesh out the brilliant psychological underpinnings Da Ponte wrote into the character to make his ultimate fall all the more believable.

"This is a character that nobody ever has said no to," says Dahl. "We're showing basically how a charismatic sociopath turns into a full-on psychopath."

Da Ponte wrote the opera with a lot of veracity and a bit of an autobiographical eye, seeing himself as a gentleman libertine in the tradition of Don Juan. Da Ponte was also a real-life friend to history's most famous real-life lech, Casanova, the infamous Venetian adventurer, author and lady's man.

In fact, most scholars agree that Da Ponte went as far as to have his over-sexed buddy give him script a good once-over.

Original manuscripts of the opera show edits made to the text in Casanova's own hand.

Deedrick loves the fact that the opera, called a *dramma giocoso* (a drama with some laughs) by the creative duo best known for their two opera buffa masterpieces (1786's *Le Nozze di Figaro* and 1790's *Così fan tutte*), is a clever mix of both dark and light bits, making it the perfect cathartic release of a work.

"This is the kind of sublime release we go to the theatre for."

GILBERT A. BOUCHARD



**RANDY DON** Angela Walsh (Zerlina) with Gregory Dahl (Don Giovanni)

## Canoodling with Mozart

"IT'S SO GOOD TO BE HOME!" EXCLAIMS Angela Welch, her silvery laugh peeling through the Jubilee Auditorium rehearsal hall. The Edmonton-born and bred Welch is soon to celebrate her debut as soubrette Zerlina—the feisty maidservant of Mozart's *Don Giovanni*. It isn't her Edmonton Opera debut. That came two years ago in a production of *Lakmé*, but it marks the first time she'll sing some of the best-known soprano arias in the Mozart canon on a major Canadian opera stage.

Welch's start in opera came a number of years ago when she was invited to sing at a cousin's wedding, and, in the course of prepping the song, was introduced to Edmonton vocal coach Kim Matke-Wanot, whose response was, "You have to do this!"

The young soprano first sang publicly in the city at the Opera NUOVA production of *The Merry Wives of Windsor* in which she sang the role of Anne Ford. Following that summer, Welch was invited to join *Atelier Lyrique de l'Opéra de Montréal*—the young artists' program.

It was three years of singing roles in *Crimen* and *Hansel and Gretel* through "every tiny little town there is in Quebec and Eastern Canada." We sang every day in small halls and schools that are really

dead and you're screaming and really learning about your voice." The result of the operatic boot camp, she says, is a lot more confidence and a willingness to take on challenges—like Zerlina.

This is a woman who begs her betrothed, the servant Masetto, to "beat her like a little lamb," after he catches her canoodling with the Don. At first, says Welch, the role seems very silly and lightweight. The key to the role, she says, is finding commonalities between Mozart's time and today.

"She's 16 and I'm obviously not 16, but in generation and time passing it's almost the same. I found something in her that I really understand. She can get really pissed off. Sometimes you think these people exist in a different era that doesn't make sense, but I've found in understanding her, it's just like a relationship happening now."

As opening night approaches, Welch is admittedly terrified, but excited by the chance to work with Brian Deedrick et al. After the show closes, she's off to Europe for auditions before returning to sing another Mozart role—Papagena in *The Magic Flute*. After that, she shrugs gracefully, "Who knows?"

EVA MARIE CLARKE

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DIRECTED BY MARIANNE COPITHORNE

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 Until Nov. 11, Mon-Sat 8 pm, matinee Nov. 9 12:30 pm. Tickets \$15 - \$20, \$10-12 seniors, \$8 students, available at liontheatre.com or 420-1757



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## on stage

# Doing it like Jim did

Studio Theatre looks to the future, with an eye to the past

### THE DOUBLE INCONSTANCY

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MARIANNE COPITHORNE'S SIXTH sense buzzes as she treads onto the Timms stage at the University of Alberta. It's been over two decades since she was a BFA acting student here, but the memories come back quickly.

For the last month Copithorne has been conjuring up her past on a daily basis as she directs the BFA acting students in a production of *The Double Inconstancy*, one of over 30 comedies written by 18th century French playwright Pierre Carlet de Marivaux.

Though the show has been updated with a contemporary translation by Nicholas Wright, certain elements from the 18th century play will remain, one being the masks. Like a masquerade ball, the actors will don masks, adding to the labyrinth of deception and lust. Copithorne says the play gives the audience, along with the whole cast and crew, a lot to chew on as the triad of yearning unfolds with the Prince, played by Stafford Perry, disguising himself to capture the heart and affections of Silvia, played by Meredith Bailey, who is betrothed to a her childhood sweetheart, a harlequin played by classmate Paul Welch.

Copithorne doesn't need to look very far to find one of her own classmates from years past—the production's vocal coach, Michelle Brown, was in the class just a year ahead of Copithorne, (and was in the cluster of actors that included Paul Gross, of

### Due South fame.)

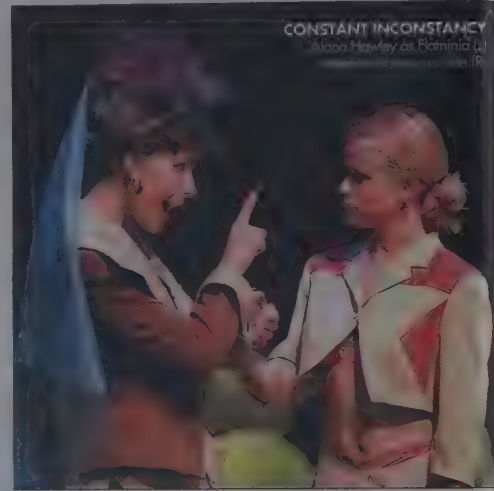
And Copithorne is putting her past to work. She gauges her own directorial work by how she stands up to the memories of her most influential instructors, especially James DeFelice. She says she strives to create what "Jim did" by "really appreciating what students bring to the party".

DeFelice fostered trust in rehearsals making actors like the young Copithorne feel safe enough to try anything. Although all productions have hiccups in rehearsal and performance, being at a theatre school really tests the director. Copithorne says she needs an extra dose of patience because the students "don't have the practice that experi-

enced actors do. A director must have more wit about them, more patience and be willing to change (their) approach."

Copithorne understands there's educational value to staging *The Double Inconstancy*. She says it's no secret that Studio Theatre is an educational setting, with the cast and crew getting a grade at the end of the production. But aside from these learning opportunities, the plays produced at Studio Theatre also draw an audience, and she says the selected plays "get bumps in seats and build subscription and launch the students into the professional theatre. The plays inspire students and still keep the audience in mind."

SARAH HOYLE



## CURTAIN RAISER

EVA MARIE CLARKE

### LOUD 'N' PROUD

RUMOURS OF GAY CHEERLEADERS AROUND the ever delicious Danni Hagen are throwing a party to benefit the annual Loud 'n' Queer Cabaret. Themed "Flashback", the event is a tribute to Edmonton's queer community past and present. For a start, it's hosted by Lulu LaRue, Empress IX, drag mother to a generation of divas, and mother to Hagen's own alter ego Gloria Hole. "This is Lulu's 25th anniversary doing drag," says Hagen. "Her drag character is older than mine, but we don't know how old 'cause [when we met] we were both so young." The event at Buddy's is a poignant homecoming, according to Hagen. "Neon and Twiggys are appearing as well, and they haven't been onstage with Lulu since the late '80s. It's a real old-style drag show."

Lulu has hosted the actual Cabaret for the past few years, but with plans for the Cabaret up in the air, and "driven by her own brush with disaster, she booked herself a show in Halifax. I'll be back on the host throne with Kristy Harcourt this year." The impetus for the show comes from Hagen's

desire to give back to the community, and also grow Loud 'n' Queer's audience. "[Over the past 15 years] the cabaret has been heavily sponsored by the community... I want to give the younger crowd a sense of ownership in the event. They don't always hear about it."

There is a new urgency in the Canadian Queer community to reconnect with its history, says Hagen who recently participated in the Queer History Bus Tour through Edmonton. "It was organized by the University and it went through Edmonton's history, where the bars were, where people cruised before there were bars, places where violence happened. Suddenly we're obsessed with archiving that history. I was just looking through a photo album showing the first Empress and her Court doing drag in their living rooms."

The Loud 'n' Queer Fundraiser gets underway at Buddy's Nightclub at 10pm on Sunday night. Tickets are available at the door for \$6.

### NO TROUBLE

WHILE TAKING IN THE FABULOUS FROLICS over at the Varscona Theatre, be sure to check out the architectural renderings by award winning Calgary architect Marc Boutin. They are funny and functional illustrations of the proposed new lobby and second level of the venerable old fire hall. The expansion is the pet project of John Hudson, past president of the Varscona Theatre Alliance and Artistic Director of Shadow Theatre. What does the plan entail? "We propose to extend the lobby 15 feet out to the flagpole with new bathrooms. The second

floor will have a rehearsal hall and lots of office space. That's our hope." Especially interesting is the plan to build most elements off-site and then attach them to the theatre thereby ensuring the companies within the Varscona don't have to seek new digs during construction.

The price tag for the renovations is modest \$1 million, and Hudson hopes they will be completed within the next two and half years. He also says the expansion will be a very good thing for both Shadow and Teatro La Quindicina. "Shadow is now the third largest company in Edmonton. We attract the people who love theatre. We're missing the people who want the whole thing, a nice lobby, bathrooms and concession. The same goes for Teatro too. Although the City has approved the plan, the Old Strathcona Foundation and Old Strathcona Business Association have yet to come on board."

### DIE NOT NASTY

CONGRATS TO THE DIE NASTY CREW FOR their win at the Canadian Comedy Awards. The awards honour funny Canadians for achievements in live theatre, TV and film comedy over the previous year. The impersonational imps can add the 2006 Canadian Comedy Award for Pretty Funny Improvisation Troupe to their wall of honour. You can catch the award winning comedy at 8 each Wednesday evening in the Varscona Theatre until May.

That's all for this week.  
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# Divas in the house

Caffey's celebrated revue swings through E-town

**3 MO' DIVAS**  
by Marion J. Caffey, directed by Marion J. Caffey, starring Grettha Boston, Yvette Gonzales-Nacer, Andrea Jones-Sojola, Laurie Lanier, DeVonna Lawrence, Janet Pittman, until Nov. 12, MacLab Theatre (Citadel, 9828 101A Ave.), Tue-Sun 8 pm, 2 pm matinees Sundays and Nov. 11, Tickets \$35 to \$60, available at the Citadel box office, 425-1820 or [citadeltheatre.com](http://citadeltheatre.com)

ANY MO DIVAS AND THE BACK WALL of the MacLab theatre would come a' tumblin' down. One show, six divas, and a truly kick-ass ensemble make for a moving evening at the Citadel. In no way can *3 Mo' Divas* be described as "theatrical"; it is, instead, a choreographed music concert, in which two casts, each comprised of three singers of astonishing range, take the stage on alternating nights.

First a few kvetches—I am never quite sure why it happens so often at the Citadel, but the sound system almost always betrays the singers...ing it. Case in point, electrical frying as a diva hits a sublime note. And, most off-putting of all, feedback in the middle of a trio. It may seem like a minor cavil, but in a production like *3 Mo' Divas*, sound is all important. Another is the choreography. It's easy to understand why director Marion J. Caffey has infused some movement onstage—a stand and sing delivery can get awfully

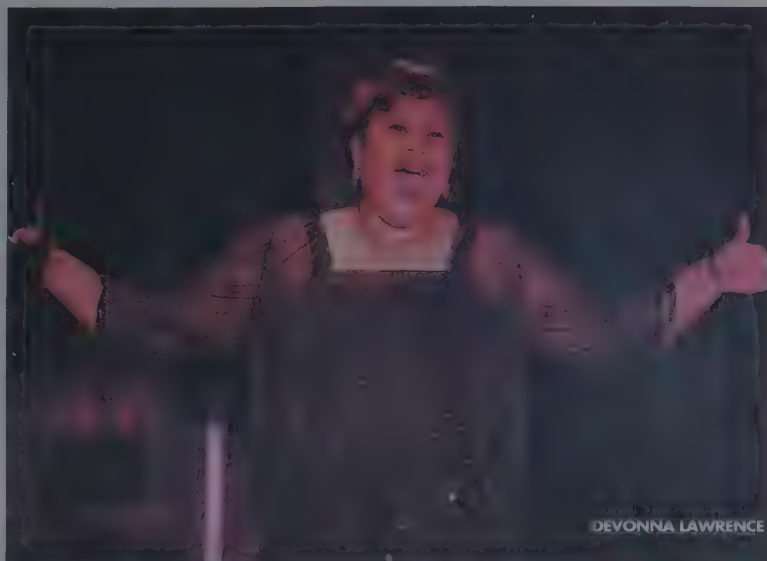
boring if sustained for two hours. However, with the exception of Yvette Gonzales-Nacer, who actually performs the splits in the middle of the show, the posing and jazz hands seem a trifle self-conscious and unnatural.

But really, *Divas* is about glorious, classically trained voices singing a program that encompasses opera, Broadway, jazz, blues, soul, spirituals and gospel.

With both casts, the audience is brought to its feet.

One cast features Gretha Boston's compelling contralto. Somewhat constrained in the Habanera from *Carmen*, Boston's voice quickly found its resonance in numbers like Fats Waller's 'Mean to Me' and 'Downhearted Blues'. She riveted the entire house with a searing interpretation of 'Strange Fruit', before moving it to tears with her dignified yet ecstatic rendition of 'His Eye is on the Sparrow'.

DeVonna Lawrence is the other end of the spectrum, with a flexible coloratura range and comic timing. She can scat and trill while Janet Pittman is perhaps the best actress of the trio. Her Vissi d'Arte simply screams for her to be cast as Tosca soon while she shows undeniable skill as a musical theatre performer—as demonstrated by her version of 'Daddy's Hands' from *Ragtime*. The show delivered by



these three is a joyful celebration of music balanced by great dignity.

On the other hand, the second cast just lets it rip and has an absolute ball. There are more "fun" numbers in this version of the *Divas*. Yvette Gonzales-Nacer dances her way through *Carmen*'s Seguidilla and performs the Cab Calloway classic

'Minnie the Moocher' in full Zoot suit. Andrea Jones-Sojola's powerful soprano lights up 'How High the Moon' and 'Your Daddy's Son' while Laurie Lanier's mezzo flows like honey with 'The Way We Were' and 'God Bless the Child'.

The production is sure to be a hit with music lovers of every stripe. It

isn't often that an audience is gifted with such musical conviction as on display at the Citadel right now, conviction that lives up to the refrain of the show's final number—'His Eye is on the Sparrow': 'I sing because I'm happy, I sing because I'm free.'

EVA MARIE CLARKE

# In search of Hana

An instant children's classic makes its Edmonton debut

**HANA'S SUITCASE**  
By Emil Sher, Directed by Allen Madniss, Starring Richard Binsley, Ella Chan, Jo Chim, Paul Dunn, until Nov. 12, Shodor Theatre (Citadel, 9828 101A Ave.), Tickets \$20 - \$30, available at the Citadel box office, 425-1820 or [citadeltheatre.com](http://citadeltheatre.com), for school matinees call 428-2127.

THE STORY BEGAN IN MARCH 2000, when a suitcase from Auschwitz arrived at a children's Holocaust education centre in Tokyo. The name Hana Brady and a birthdate of May 16, 1931, were chalked on the outside—as was the word "waisenkind," the German word for orphan. Impelled by the children's curiosity about Hana, centre director Fumiko Ishioka began to search for

Her quest eventually led her to Hana's brother George Brady, now living in Toronto. The subsequent story that appeared in the Canadian Jewish News caught the attention of CBC Radio producer Karen Levine. "I fell in love with the story immediately and decided to make a documentary about it," she says.

The documentary went on to win the prestigious Gold Medal at the 2001 New York Festivals, but Levine had no intention of turning it into a book.

"A close friend of mine who is the daughter of a Holocaust survivor heard [the documentary] and suggested I turn it into a book, so I just sat down and wrote it."

*Hana's Suitcase* is now standard reading for many Canadian school children, and Levine says kids tend to have an immediate connection to

the story.

"I've thought long and hard about why this story has such a powerful. I think it's because of the wonderful and unusual combination of continents and generations, tragedy, and hope. It's also the story of one child, and that, with the surviving photographs, makes it easier to begin to comprehend a very tough subject. It's also a mystery that ends with a wonderful connection with Hana's surviving brother."

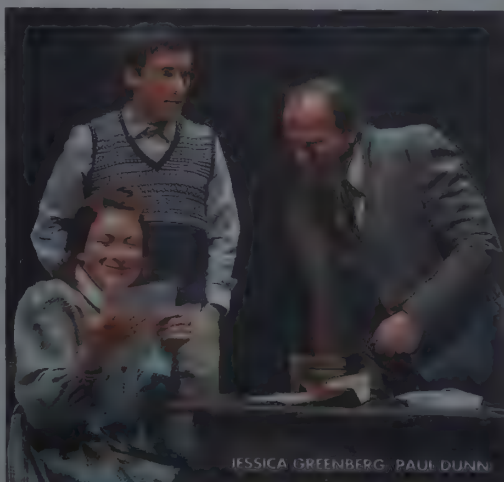
Levine is adamant that Hana Brady is not "the new Anne Frank," as many admirers have said.

"What connects them is they are the very intimate stories of one child with a face. That is the best way for kids to connect with the story because it's pretty hard to connect to the numbers and the staggering evil."

Most importantly, whether on page or stage, the story of Hana Brady is important in educating new generations about the evils of intolerance and the value of hope.

"If this story can play a role in that at all," says Levine, "it's fantastic."

EVA MARIE CLARKE



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Mozart's  
Don Giovanni  
November 4, 7, 9, 2006



# my look

**Michael Rauh**

**Occupations:** High school student, musician ([myspace.com/michaelrauh/](http://myspace.com/michaelrauh/)), and teenage heartthrob

**Style:** An attempt at '60s Mod and British Invasion. This is the best I can do considering I was born in Edmonton in 1989.

**Where:** Checking out upcoming shows at a poster wall on Jasper Ave

**Hair:** Kasara Dunn at the Gilded Poor (18910-87 Ave., 413-1816)

**Info:** Super Nintendo video games: I'm an expert at Mario Kart. Concerning music I'm into 60s British Invasion, garage, and lots of '50s and '60s soul and R&B. More specifically: The Who's first album, and James Brown Live at the Apollo. My ultimate favourite movie is Ghostbusters (1984). And I just read Daughter of Fortune by Isabel Allende, it was pretty good. It's about a Chilean girl whose story is set during the gold rush. I find anything to do with the Californian gold rush interesting

**Not into:** I can't stand whiny singer/songwriters. My whine tolerance is pretty low. Besides that I'm rather easy going.

**Wearings:** This jacket I bought at Value Village (8930-82 Ave.). Back when I was into punk I wanted a leather jacket, but the fur put me off. My sister had stolen it back when I didn't like it, but I have recently reclaimed it. We're still fighting over it, but c'mon I paid for it! My shoes are Vans from Gravity Pope (10442-82 Ave.). I liked them for the obvious: they're old school hip. The pants are from the Old Navy's girl section, their new skinny jeans. My suit jacket is also from the 82nd Ave. Value Village. I've had my eye out for a good suit jacket to wear on stage with my band. Again, it's from the woman's section. After I bought it, I had to get my mom to take in the hips, because I don't have any. The shirt I found at Robes and Relics (8210-104 St.) on Whyte: apparently I do a lot of shopping around there. I rarely find much at that store, but I was lucky when I found this dress shirt. And my tie is from that second hand place beside American Apparel. Decadence (10760 Whyte Ave.). I was going for the Mod look and needed a skinny tie. Against my better judgement I paid 20 bucks for it.

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# food and drink

## Burger à la Burton

Motoraunt a ramshackle snack joint like no other



PHOTOGRAPHY  
12406-66 SL \*\*\*\*\*

I COULDN'T HELP BUT AUDIBLY GIGGLE as we walked toward the structure. The thought that kept running through my mind was, "Oh my God... It's Hillbilly Sci-Fi."

My son, who was with me, drew a long breath and took a determined step forward saying, "Well, you always say, 'Never make a judgment based on appearances.'"

Even though I knew he was right, I giggled and said, "Yeah, but look at the friggin' thing!" The thing in question was Motoraunt.

Essentially, it's a series of shanty structures built around an old double-decker bus that serves as the nucleus of the otherwise seemingly Hillbilly/Borg collection of plywood, plexi-glass, and orange tarpaulins that form the rest of the restaurant, which specializes in burgers.

And not just any burgers, mind you. No, no. Motoraunt is home of the "10 lbs burger that feeds four people," the owner proudly told me over the phone. Now I'm not a statistician (maybe I used to be), but that seems like two and a half pounds of burger per person.

At any rate, there stood my son and I. He was mustering confidence as best he could while I giggled like

a skittish schoolgirl on a first date, as we pulled at door after door trying to find the one that would lead us to the center of the enigma. My son let out a squeal and screamed, "There's a sign!" There was a little hand painted wood sign tucked into a flower bed that read in tiny letters—"Door"—accompanied by a very non-committal arrow pointing off into the distance.

Somehow we managed to find a miniature green door that clicked loudly when I pulled it, and made a sucking sound as it swung open. I stepped inside, still not sure if I had found the right place and sheepishly said, "Hello?"

A disembodied voice seemed to emanate from the Christmas tree decorated in Halloween colours that had a skeleton mask where the

Christmas angel might otherwise be. The voice said, "You gents come on in... Make yourselves at home."

Not being one to disobey observance of confused Christmas trees, that's what we did. And how could we not? In front of us was an oak and dark green "rumpus room" with bookshelves lining the walls housing copies of classic novels, toy cars, and various other artifacts. There were also two TVs and a stereo, and a voice that cooed the location of the remote control.

I stood and looked at some of the "home grown" art on the Wall when the voice finally found a body. There, in white behind me, was the cook, owner, waitress, and matron.

"What would you boys like?" She handed me two sheets of photocopied papers with various written edits that listed the offerings. The burgers are all pretty much similar, except that they go from ridiculous to punishing to more ridiculous in size. I chose the less innocuous of the ridiculous motor burgers (loaded with tomatoes, onions, cheese, home-made tomato sauce and lettuce) with fries, while my son opted for a huge hot dog (not the hugest, mind you).

As we poked around the place, perusing texts and whatnot, I couldn't escape feeling like I was a broken down traveler on Halloween, who had been taken in by a nice family on Christmas. I had no sense of the fact that I was in a restaurant, and was overwhelmed with the feeling that I had been graciously accepted into someone's family home—perhaps Tim Burton's home—but a home nonetheless.

If you go to Motoraunt, you should be prepared to spend some time as the food seems to be produced to order, which is more than fine by me—there's plenty to keep you visually stimulated in the place. When our food did finally arrive, I nearly giggled audibly again. Even though I had ordered the least daunting of the burgers, it was massive.

I stared at it and asked rather incredulously where she managed to find buns big enough for her patties? Apparently she has a deal with a Safeway store and she picks them up fresh every morning, to which she added, "It's more work, but it's really important to me." I concurred.

She also made some Sarasota (or potato) chips (she called them Motor Chips, but technically Sarasota is the correct term) to accompany our fries (which were golden Russet potatoes cooked to perfection in fresh oil).

Overall, I was really pleased with

Motoraunt. The burger was tasty, the fries were good, and the whole experience was really gratifying somehow. I giggled again when the bill came (\$15—we also had drinks), and tipped her for her kindness and great personable service.

Just before getting into the truck, I turned to have one last look and laugh. This time, I was laughing because of our good fortune at finding Motoraunt. Next time I roll up and see the place, I'll likely be thinking of good food, good service, and nice folks rather than Hillbilly Sci-Fi. Well, ok. Maybe a bit of both...

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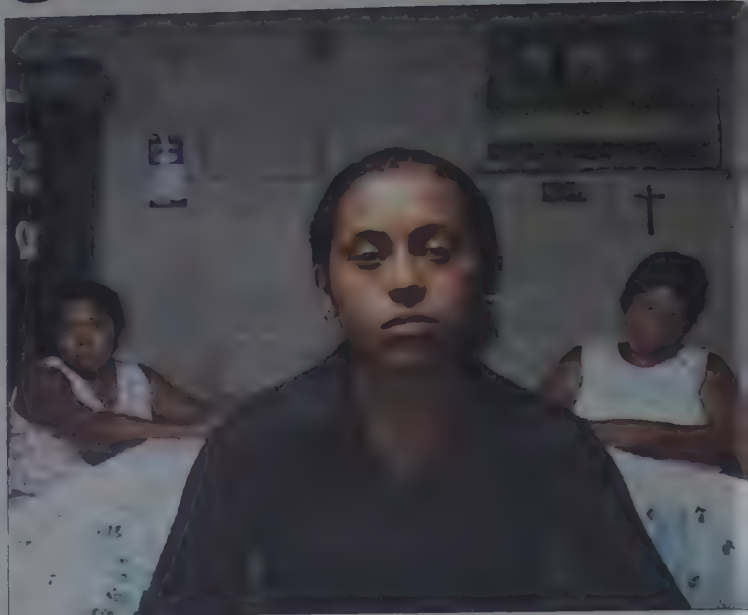
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# global visions



## Hostage Guatemala

### Violent culture eyed at silver Global Visions

#### DUÉL WITH THE DEVIL

Directed by Fred Yackman and Steven Hunt.  
Screening with Coca—*The Dove of Chechnya*,  
Sat. Nov 4, 1 pm, Empire Theatres City Centre.  
Presented by the Global Visions Festival

A SAWED-OFF SHOTGUN WITH A burger and fries—that's what you get in Guatemala City when you indulge your hankering for fast food.

No, the gun isn't part of the happy meal: it's what greets you at the door of the eatery, and it comes with a security guard attached.

The startling culture of violence that Guatemalans live with every day is unpacked in *Duel with the Devil*. Edmonton director Fred Yackman didn't go into a single burger joint while in Guatemala, but he didn't have to. The streets are full of evidence as to how the Central American country has been affected by the overthrow of the government back in the early 1950s.

"It was mind-boggling to see all the heavily armed areas," says Yackman.

He once counted 12 security guards while walking in the tourist section of Guatemala City on his

way from his hotel to a restaurant a mere two blocks away. And while riding the bus one afternoon, he spied an Uzi perched underneath the driver's seat.

**"Common sense dictates that they take all the necessary precautions to protect themselves."**

**FRED YACKMAN**

Yackman had to tell himself that everyone is adopting their own safety measures because their "common sense dictates that they take all necessary precautions to protect themselves."

A ride on the bus and the threat of an en-route robbery is just one of the "normal" and risky experiences caught on film. The viewer is also taken beyond the everyday, into a prisoner-run correctional institution and into the typical confusion of a crime scene, one of the 30-odd homicides that happen nightly.

The only way Yackman was able to detach himself from constant threat of violence was by keeping himself "busy trying to capture everything," gruesome images accompanied by stories of gang activity, countless rapes, and over 5000 murders a year, many remaining unsolved.

But Yackman and Steven Hunt,

his partner on the film project, found pockets of hope and made a point of following up on them. The first involved a Canadian connection, a special Guatemalan police homicide task force being trained by the RCMP in both Canada and Guatemala. Perhaps the most affecting stories came from the victims of the violent crimes, two women in particular who risk their lives as they seek justice against their rapists. Yackman says they weren't afraid to speak on camera because "you can get killed over a cellphone."

"Talking to us didn't make it any more dangerous than it already was. And people wanted to talk to us. They were happy to tell the story so that it may go to change the situation."

That is why Yackman won't allow himself to walk away from what he saw or those he met during his month in Guatemala. He says no one can impose any quick resolutions for the corruption in the country because "there are no easy answers to this stuff, you have to understand how fragile everything is in Guatemala and work with the culture."

The role of *Duel with the Devil*, he says, is to "stimulate conversation." "That is my contribution."

**SARAH HOYLE**

THE GLOBAL VISIONS FESTIVAL, the nation's longest-running documentary festival, celebrates its 25th year Nov 2-6 with films showing throughout the weekend at Empire Theatres City Centre. Screening cost \$10 (\$8 for Students, Seniors and Global Visions Members), with Superpasses going for \$80 and Six-Packs costing \$300. For more information about screening times and tickets, visit [globalvisionsfestival.com](http://globalvisionsfestival.com)

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# Terribly real

A selection of Global Visions screenings

## TOTAL DENIAL

2006, Italy  
Directed by Milena Kaneva  
Thu, Nov 2, 8 pm

THE DOCUMENTARY TAKES A BRUTALLY honest look at the human rights violations that surround Unocal's efforts to build an oil pipeline through Burma and into Thailand. The more interesting half of *Total Denial* plays out a little closer to home in California as we witness the proceedings of an ongoing trial between "John Doe" and Unocal, a legal first in attempt to hold an American corporation responsible for human rights violations on foreign soil. Although the documentary jumps between various locations at various points in time a little too often, its passionate message shines through.

LODEWYK BREDEKAMP



## 37 USES FOR A DEAD SHEEP

2006, Turkey  
Fri, Nov 3, 7 pm

THE TIME CAPSULE SHATTERED WHEN THE Kirghiz tribe had to leave their homeland, one of the most remote places in the world. A collaboration between an English crew and the Kirghiz people, the film journeys over land and time by way of vivid reenactments and storytelling to reveal the tribe's history. Minus the almost irrelevant but eye-catching title, the film succinctly encapsulates the tribe's charm and their lengthening saga with gentle respect.

SARAH HOYLES



## SHADOW COMPANY

2006, Iraq  
Directed by Nick Bicanic and Jason Bourque  
Nov 3, 7 pm

BACK IN THE DAYS OF THE DOGS OF WAR, they were simply known as mercenaries—now, they're described as privately hired security "contractors" in Iraq. In many ways they're indistinguishable from standard American troops, except that they're much better paid, and their loyalties lie with the corporations that hire them. Nick Bicanic and Jason Bourque do a great job of shedding light on these professional soldiers, in particular asking whether this may be the future of conflict.

TOM MURRAY

## DUEL WITH THE DEVIL

2006, Guatemala  
Directed by Steven Hunt and Fred Yackman  
Sat, Nov 4, 1 pm (Screening with *Coca—The Dove of Chechnya*)

WITH OVER 5000 MURDERS A YEAR, FEW ending in convictions, the Guatemalan police force has turned to the RCMP to help train a special homicide unit. The film follows the police as they embark on their training, all the while assessing the cultural climate of fear. With many stories and not enough closure, the film is informative but cluttered.

SARAH HOYLES

## SPAHAM

2006  
Directed by Mary Wareham & Brian Liu  
Sat, Nov 4, 7 pm (Screening with *Polio Hunters*)

A SOBERING DOCUMENTARY FOCUSING ON the cause and effect of the millions of land mines that continue to claim lives daily in more than eighty countries. Directors Mary Wareham and Brian Liu present a contemporary and provocative view of the forces challenging the achievement of a mine-free world. Featuring footage smuggled out of the isolated nation of Burma, scenes from war-ravaged Bosnia, Colombia and Iraq, and insightful commentary by outspoken Nobel Peace Laureate, Jody Williams.

NATHAN CUCKOW



## IN THE FRAGMENTS

2006, USA  
Directed by James Longley  
Sat, Nov 4, 9:15 pm

FORGET THE IMAGES YOU HAVE SEEN ON THE news and brace for the unmediated Iraq. The film's two-years' worth of footage is not accompanied by a narrator to impose a story, or lay out facts and figures. Instead the film forces the viewer to synthesize the images and their possible implications for themselves. Although visually potent, the film remains raw with little focus, hence the title.

SARAH HOYLES



## WAKE UP

2006, Mozambique  
Directed by Simone Duarte  
Sun, Nov 5, 1 pm (Screening with *The Magic Mountain*)

IN SUB-SAHARAN AFRICA, MORE WOMAN are HIV positive than ever before, with 1.3 million Mozambicans testing positive in total. The concise *Wake Up* not only serves as an urgent political wake-up call in regard to the global effects of A.I.D.S., but also engages the audience with several short but powerful insights into the lives of the hopeful Mozambicans who face this harsh reality everyday.

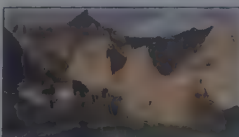
NATHAN CUCKOW

## THE FIGHT FOR TRUE FARMING

2005, Canada  
Directed by Eve Lamont  
Sat, Nov 4, 5 pm

IT'S SIMPLE: WE ALL HAVE TO EAT BUT WHAT we eat ain't so simple. Filmmaker Eve Lamont heads out to the countryside to unearth the obstacles crop, dairy, and livestock farmers face when they try to balance profit with principle. However, the organic growers' stories begin to blend into one another, with Lamont's voice preaching all along the way, leaving the viewer with mounds of problems but no next step.

SARAH HOYLES



## THE MAGIC MOUNTAIN

2005, India  
Directed by Baiba Auders Morrow/Pat Morrow  
Sun, Nov 5, 1 pm (Screening with *Wake Up*)

A TENDER PORTRAIT OF A CANADIAN woman who forges her Western world entitlements in devotion to the people of Ladakh, in Northwest India. Cynthia Hunt has gotten her heart involved and sidestepped imposing her Western ways. Hunt's subtle humanitarian efforts personify the film, as we are embraced in remote Ladakh communities after long but stunning mountain-top treks.

SARAH HOYLES

## SE ESCUCHA?

2005, Argentina  
Directed by Marcel and Yoni Czombos  
Sun, Nov 5, 5 pm (Screening with *Controlling Interest*)

IN WHAT COULD BE THE OFFSPRING OF THE *Nature of Things* co-writing with *Requiem for a Dream*, this Argentinean film meditates on the country's poorest province and its poorest citizens. Reality blurs into based-on-truth fiction within rhythmic and circular storytelling; a documentary that will grab you by the eyes, the ears and the gut. Without a doubt, one-of-a-kind filmmaking.

SARAH HOYLES



## IT'S A WONDERFUL LIFE

2005, Darfur  
Directed by Adam Shapit, Aisha Bain, Jen Marlowe  
Sun, Nov 5, 7 pm (Screening with *A Fight Against Time*)

THIS SHORT AND UNBINKING LOOK AT THE conflict that killed hundreds of thousands of people in the Sudan is aptly named—it has a kind of chaotic, in the moment feel to it, with

the sort of emotionally charged moments one might find in a personal journal. Made by two Human Rights Watchers stationed in the area, it's already gotten attention in the right places, having been screened for both the Congressional Human Rights Caucus and the United Nations Security Council.

TOM MURRAY

## A FIGHT AGAINST TIME

1995, Canada  
Directed by Ed Bianchi  
Sun, Nov 5, 7 pm (Screening with *Darfur Diaries*)

THE HARDSHIPS OF THE LUBICON CREE of Northern Alberta were promised a reserve on their traditional territories back in 1939. Due to the abundant resources that the land holds, it is less than surprising that the Lubicon have yet to see the government take any further action on this promise more than 65 years later. It seems the documentary missed out on a golden opportunity to really get to the root of the problem; to take the filming to the streets and find out why the decision makers are skirting this issue.

LODEWYK BREDEKAMP



## THE POWER OF COMMUNITY

2006, USA  
Directed by Faith Morgan, Eugene Murphy, Megan Quinn  
Sat, Nov 4, 3 pm (Screening with *America in Transition*)

THE IDEA OF OIL SCARCITY CONJURES UP fears of governmental and economical collapse, but there is another tried and proven option. After embargos were placed on Cuba they learned a very hard lesson: to be politically independent is to be economically independent and that means being energy independent. Although this film isn't sleek in presentation, the ingenuity and zeal of the Cuban people pulls you in close.

SARAH HOYLES

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**CONTROLLED K-OS**  
Finding a new groove

## k-os theories

### Hip-hop stalwart aiming for "true school" soul

W/ Magneta Lane, Thu & Fri, Nov 9 & 10, Starlite Room (10030-102 St.), 8 pm. Info: 428-7627 or [www.starlitteroom.ca](http://www.starlitteroom.ca), \$29.50

FOR SUCH A SOFT-SPOKEN MAN, attitude appears to be a big thing for k-os.

"I hang around a lot of b-boys, a lot of dancers, and I employ a lot of their 'kung fu' in my music," explains the rapper and multi-instrumentalist over the phone, his van making its way past Kingston and to his Toronto home.

"Their kind of kung fu is hip-hop with an attitude—whatever you do physically comes out. Let's walk down the street like a hip-hop band, let's wear this jacket the way a hip-hop band would, and then when we dance it's going to come out."

It's different for MCs, because they're such a different thing that they forget sometimes that hip-hop is an attitude.

Yes, attitude. Of course, we're not talking about attitude in the usual sense of the word. After all, this is the man who kicked off the closest thing to a hip-hop feud Canada has ever had when he admonished K'naan in rhyme for supposedly using his Somali background for cred. K'naan responded in kind, and that's as far as it ever got. Instead of pulling together the posse way and

challenging each other in the back of a club, they just kicked their feet in the dirt and looked bashful. How exquisitely Canadian!

#### DISC O' SOUL

Truth is—to quote a conscious hip-hop hero of his—he's a lover, not a fighter, and k-os normally likes to save his broadsides for the studio. 2004's *Joyful Rebellion* was, in many

"This time around there's a lot of influences like soul music," he explains. "On my last album I didn't choose to express my voice in that American soul and old rhythm and blues kind of way. Songs like 'The Rain,' little nuances on others like 'CatDiesel' and 'The Equalizer.' The funk in the way the guitars are mixed—those subtle things bring in the soul, R&B element. I always

like this—people will say it's not hip-hop, and they won't let it be what it is.

"The new word that's developing is 'True School,'" he continues, "which means that whatever you do will reference old school and new school, maybe to the point where people won't even know you're doing it. People who study hip-hop—dancers in particular—really have to get up on it. They might be able to take something old school and flip it into something new."

But while k-os is looking for that new sound, he's also digging back at the roots—"Philly soul ('You're the second person to bring that up'), Dionne Warwick, Sam Cooke."

"My brother is like, 'It's so funny what you're trying to get at, and then what the distorted version of what your influence sounds like.' I would think Sam Cooke—'The Rain' [from the new album] was more like that—the way he sings, the way it was recorded. Sam Cooke was so sweet it didn't matter how raspy his voice was. I can't say that 'The Rain' touches any of his songs, but it's in that ballpark—it's a melodic song with a lot of rawness in it, so I'm kinda proud of it. 'The Rain' is an attitude. If Wu Tang could sing they'd probably sing a song like 'The Rain.'"

TOM MURRAY

**"I always used to have my Ontario version of soul, but that was hard for people to swallow in America."**

ways, an emergency address on the state of hip-hop, and while it sold plenty in Canada (it reached platinum), it got stuck at the border—American critics loved its unabashed eclecticism and smart wordplay, but against thumping commercial hip-hop it never stood a chance.

With *Atlantis: Hymns For Disco*, he's dropped the constant harping about hip-hop and instead just focused on making music, which may make for a more mainstream album in his eyes but might still confuse anyone whose idea of classic music dates back to D'Angelo.

used to have my Ontario version of what soul was, but that was hard for people to swallow in America."

k-os is fond of saying that "there are no rules yet" in Canadian hip-hop, and that the barriers thrown up about "old school," "new school," and what constitutes "good" hip-hop are still up for grabs.

#### COOL SCHOOL

"There hasn't been any atrophy and coagulation in Canada where people say you can't do this, you can't do that, and I think that makes it an issue when you mix music

## HOT TICKETS

MUST-SEE SHOWS



#### GRAHAM ANTHONY DEVINE

■ Fri, Nov 3, Muttart Hall (Alberta College), 8 pm  
A classical guitar wonder to behold.



#### MYTICK

■ Fri, Nov 3, Riverdale Hall (9231-100 Ave.), 7 pm  
Mother/daughter duo tell tall tales of a life and release debut CD.

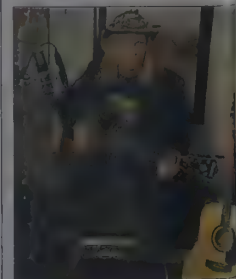
#### THE SUBHUMANS

■ Fri, Nov 3, Velvet Underground (10030-102 St.), 8 pm  
Canadian punk rock legends still making ruckus. More on p. 29.



#### CHET, AWAY R'OI!

■ Fri, Nov 3, Ontario Armoury (9722-102 St.), 7 pm, ALL AGES  
■ Sat, Nov 4, Sidetrack Cafe (10238-104 St.), 9 pm  
Whimsical quirk-folk from the West Coast



#### CARSON COLE

■ Until Nov 4, Blues on Whyte (10329-82 Ave.), 9 pm  
Local trailblazer celebrates career achievements on his new collection, *Essentials*.

#### SONS OF BUTCHER

■ Wed, Nov 8, New City (10081 Jasper Ave.), 8:30 pm  
Crazy wack-jobs in spandex—what can we say?

# Tales of a raider man

Frank Black stays on the solo trail

**FRANK BLACK**  
Thu, Nov 9, Edmonton Events Centre (WEM),  
8 pm. Info: 451-8000 or www.ticketmaster.ca.  
\$30

AS FRONTMAN FOR THE PIXIES, FRANK Black enjoyed artistic and creative freedom, earned the respect and admiration of his peers, and basked in critical and commercial success. Ten plus years down the road, Black has been through the hills and valleys of the music business, and has still managed to maintain a realistic sense of self.

As I catch up with the legendary frontman, he is strolling down a busy Toronto street—and he's in a very strange mood, talking a mile a minute already, peppering his conversation with barbs and non-sequiturs.

"I like these cups here, they remind me of something my mom would have bought," he says, stopping in a café for some quiet and a coffee. Truthfully, I'm a little relieved when I hear him order decaf. But the skepticism and distrust that colours our conversation isn't unfounded.

At one point I'm reminded, "...and it's YOU, people like you—you know, the press—that come in and review an album. 'Oh, this is good/this is bad.' Forcing a context on things. But it's all done through the filter of commerce. You're just

trying to move papers, without really considering how people will be affected."

Deliberately coy and misleading with the press on details of a possible new Pixies album, Frank Black has instead chosen to continue to devote himself to his solo work.

Making pilgrimages to Nashville, Black enlisted the services of legendary sidemen, including Levon Helm (The Band), Spooner Oldham (Aretha Franklin, Neil Young), and Steve Cropper (Otis Redding, Booker T. & the MG's) among a host of other notables.

The result of the sessions is *Fast Man Raider Man*, a double-album that stands as a testament to Black's musical contributions over the years, while exploring a more mature side to his songwriting aspirations.

"I just wanted to work with a certain caliber of musician," Black explains. "Basically you show up with a chord chart, and then you make the decisions about tempo and everything else there. Our budget was spent on getting these sessions and players together, so we had to be spontaneous and work with the takes we got."

"But Bob Dylan or Van Morrison didn't beat the life out of songs. A lot of what happens in the studio are gratifying accidents. You can spend the tedious hours making a perfect record, but often you're just chasing

your tail."

Recorded over the course of two years, the sessions themselves were about three weeks worth, with the down time used to carefully select performances and edit the album into its final incarnation. The spontaneity of the sessions results in heartfelt and honest results, as the songs forgo studio sheen in favour of exploration and dynamic interplay between the musicians.

"It's a funny position to be in, just working on these songs like, 'Oh, get rid of that Al Kooper organ there,' or 'lose that Steve Cropper guitar.' You know, just get 'em out of there. But these guys are legends for a reason. They don't care; they work to serve the song. I didn't want it to turn into this hootenanny with everyone playing all over everything."

With plans to release a solo acoustic live record supplemented by hotel room performances and other such rarities, Black also reveals plans for another solo record.

"I've also got plans to do another record that should feature some interesting collaboration. But no one's calling up, so maybe it's not going to happen. We'll see. Thank you for not bringing up the Pixies by the way, that's a rarity these days."

Paring his live show down to guitar, bass, and drums ("Hey, it was good enough for the Beatles"), Black



bristles when asked if it's a challenge to reinterpret the studio versions of his songs on stage.

"Reinterpret? Who cares? I'm not on a campaign out here trying to force the album on people. It sells what it does, I have a loyal follow-

ing that allows me to do this, and I'm very appreciative of them. I'm just an out-of-touch 41-year-old who was in a band that everyone decided was hip trying to make music and have fun with it."

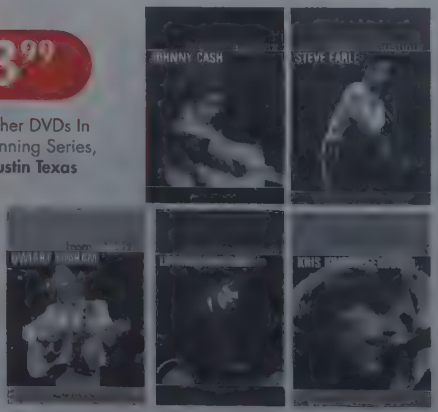
JAMES STEWART

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## music

# Canadian folk redux

John Millard revisits fertile grounds of yore

JOHN MILLARD

Thu, Nov 9, Blue Chair Café (9624-76 Ave.),  
6 pm, info: 989-2861 or www.bluechair.ca,  
\$10 (advance) or \$12 (door)

WHEN CONVERSATIONS TURN TO Canadian folk music, such names as Canadian Lightfoot and Ian and Sylvia usually come up—as they did when John Millard was explaining his latest project, *A People's Fame*. The project takes its moniker from a song about Louis Riel written by Vera Johnston and Morris Hecht. The pair worked under pseudonyms, fearing retribution for their pro-Riel stance in the '50s.

However, Millard went much deeper than the '50s in his quest for Canadian folk music. In fact, the early 20th and 19th centuries are the fertile and often overlooked ground that Millard tilled for material.

"I was asked to put together a kids' show with Canadian songs. I looked at Ian and Sylvia and Lightfoot, but I wanted to know what they were listening to, what their inspirations may have been. I was drawn to a three-disc set that contained songs collected for Moses Asch and Folkways in the '20s and '30s."

This is where the creativity of the writer/raconteur/sometimes actor/musician came to the fore.

"Although the plug was pulled on the show I was developing, the material stuck with me. I felt that if I could set up these songs in a way that would appeal to today's listeners it would be an amazing project. While field recordings made in the '30s is where a lot of the material comes from, the songs predate that. Singer/songwriters then were doing what they do now—creating songs that reflect their lives and times."

Millard, whose projects include the mutant polka stylings of the



SONGS OF OLD  
Millard and Co.

Polka Dogs, working with the Caravan Theatre Company, and composing music for theatre and film projects across the country, set to work creating his vision of "...a social history and observation of 'our' songs..."

"I wanted to make it a little more grandiose than it turned out to be—with an eight-member chorus and sort of chamber orchestra feel—but it just didn't work out. The challenge was to make it compact and exotic enough to tour, yet have a unique sound. Tuba player Jay Burr was recruited along with Tanya Gill on piano. Dan Kerr came in on assorted percussion including drums and xylophone and we also used a trio of viola, cello, and clarinet. I started by doing some arrangements on piano. We rehearsed the tuba and piano parts and recorded the entire duo and trio stuff, then rehearsed and recorded all of the large band material. The whole process took about six days in the studio and it was recorded with real musicians in real time,

live off the floor."

While the music is not original, the sound certainly is.

"I wanted to take these germs of ideas and reconstruct the old songs in a contemporary way. We wanted to capture a 'Music Hall' or 'Victorian' sort of folk sound. On tour, Jay Burr (tuba) and Tanya Gill (piano), join me on banjo and cittern, and we recreate that old sound very well."

CAM HAYDEN

## BLUES NOTES

The Blues Aliens (Crowdad Conterro, Ron Rault, and Texas Wonderful) officially release their debut disc, *Kings of the Jungle, Friday night (Nov 3)* at the Blue Chair Café.

The 19-track disc is a great collection of blues standards drawn primarily from the songbooks of Delta and Chicago masters re-arranged for the trio of harp, bass, and guitar. The good times and great vibes this trio of friends generate gets underway just after 8 pm. Be there.

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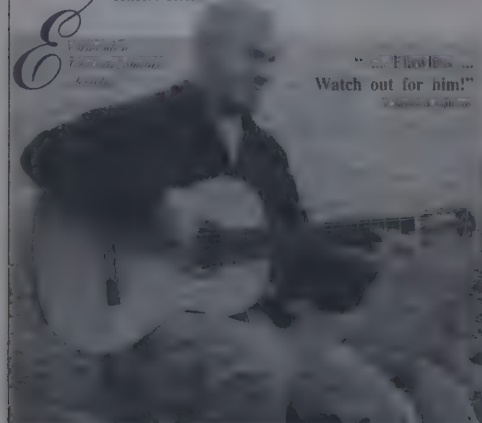
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# Keeping techno tradition alive

Hockey-themed dance night the latest craze

## TECHNO NIGHT IN CANADA

Feat. DJs Tryptomene, Neal K, and David Stone, Sun, Nov 12, RATT (U of A), Tickets at Foosh, Treehouse, and RATT, \$10

IT'S HARD-HITTING, ACTION-PACKED, and enjoying it too much could leave you weary the next day. Listening to a banging techno track and watching a close hockey game have a lot more in common than just being a good time—and that's what DJs Dave Johnston (David Stone), Rob Clarke (Tryptomene), and Neal Kisor (Neal K) figure as well.

"Techno Night In Canada" is just the latest party the three have thrown together as RND (simply Rob, Neal, Dave) Productions over the past two years. Dressing up is strongly advised (Hawaii, cowboys, and the '70s have all been themes. Johnston and Co. have used in the past), in order to inject fun into a genre that can take itself too seriously at times.

"It just started in a bar," remembers Johnston. "Rob and I would go out and watch hockey games and just started talking about techno. And parts of our conversations turned towards the warehouse vibe of when we got into it—a non-exclusive vibe where everybody just

showed up and had a good attitude. You found a place, put a system up."

But new weekly events weren't planned. Absence indeed makes the heart grow fonder in the scene. Too often patrons will enjoy the first week or two of a new club night before their allegiance soon relaxes, thinking that it will be there every week—dozens of club nights that have started since RND's first party have folded within weeks.

"Rob and I are both familiar with starting club night after club night and watching them fail because it's really hard to maintain a consistent club night."

One-offs also work as they're all busy guys. Aside from other gigs and residencies, Clarke and Kisor are busy with Treehouse Records and Foosh, while Johnston is frequently bogged down in what he calls "the concert business."

As much as their fans enjoy the music, they just enjoy the chance to hang out once in a while.

"It's fun to play with Rob and Neal because it's challenging," acknowledges Johnston. "I have nothing but respect for them as they're two of the best DJs in the country. Rob's played with everybody and Neal always continues to

impress me with the energy that he has and the way that he listens to music with a sense of adventure. And I like dropping the tempo down a little bit more with some techno and electro that I can't necessarily do in David Stone sets."

A relaxed attitude from everyone involved has turned into a lot of memorable moments.

"We've always been amazed with the turnout. Out of the thousands of things that people could do on any given night, we're just happy that they join us. We thought 'Techno All The Way' last winter wouldn't do so well and it turned out to be the biggest we ever did. Turning away people at Velvet, the vibe in there was as good as any party we'd ever played at with people standing on chairs just wanting us to keep rocking at the end of the night. 'Vote Techno!' [last civic election time] at Stoll's was great because of the concept of playing this anarchistic underground sound as we're all in suits and formal dresses."

Enjoy the sounds and a "hockey grub" menu in your favorite jersey or equipment—and, due to RATT's limited capacity, you might want to get your tickets in advance.

PROSPER PRODANU

## Canadian Subs

Punk rock legends still thinking incorrect thoughts

### THE SUBHUMANS

Fri, Nov 3, Velvet Underground (10030-102 St.) • 438-7877 • www.subs.com • \$10

IN THE INTIMATE WORLD OF CANADIAN PUNK rock, few bands come closer to the status achieved by Vancouver's legendary Subhumans, and for good reason. Not only is their name identical to another revered anarchist U.K. band, not only do they share members, a scene, and jam spaces with D.O.A., and not only have some of their members been involved in radical anarchist movements, but the Subhumans have also managed to balance this level of notoriety with the fact that—first and foremost—they have been an important band for over 25 years (starting with 1980's *Incorrect Thoughts* and leading up to this year's *New Dark Age Parade*).

"It was a pretty wild scene, especially in the early days," recalls guitarist Mike Graham. "Politics was in the air, and part of our understanding of punk was that you had to be engaged in the world around you the way The Clash were—and we naturally started doing that, so we tried to play benefits fairly frequently."

The Subhumans' involvement in politics was a logical precursor to the band's connection to the infamous Direct Action—known to the mainstream media as the Squamish Five—via bass player Gerry Hannah.

"Gerry was politically active, and a little dissatisfied with just playing music," Graham remembers. "That was when he started getting more hardcore with Direct Action. There's a continuing struggle, and there's a number of specific causes that keep rising up



due to that struggle. It's really just part of living in the world."

For the Subhumans, living and playing in Canada was something as important to them as music, especially for Graham.

"I think that anybody playing music or doing anything in Canada has to work with in the context that they're in and not worry too much about what people in New York make of them," Graham says, reflecting on the musical freedom that goes along with thriving in the Canadian scene. "The point has always been self-expression, and dealing with what's around you."

EAMON MCGRATH

## Painting in Stanley Park

Justin Rutledge colours *Devil* with poetry

### JUSTIN RUTLEDGE

Opening for The Jim Cuddy Band, Thu, Nov 8, Winspear Centre (4 Sir Winston Churchill Square), info: 428-1414 or www.winspearcentre.com, \$31.50 - \$39.50

WHO KNEW THAT THE POET E.E. CUMMINGS would leave a mark on country music?

"Words are colour in music," asserts Toronto singer/songwriter Justin Rutledge, immediately after "painterly" is used to describe his lyrics, "and Cummings considered himself a painter more than a poet. You can see how he used what he had as a poet and as a painter."

The media have indeed taken notice, and the stakes have gotten higher for Rutledge, who now finds himself juggling Gram Parsons comparisons with praise for his poetic imagery.

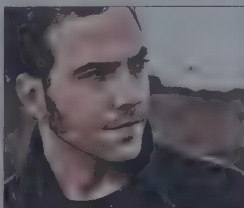
"I don't have a great voice, and I'm not such a good guitar player, so the lyrics are where I really have to make my mark," he says plainly.

Thus the reviews, most of which seem to focus on either his supposed similarities to Gram Parsons or his way with words.

"There's a quirkiness to it that's kind of interesting," he mimics in a good-natured tone. "It can psychologically warp you to check out your own press. It's such a headache because I'm not used to getting a response about what I do. Every now and then I'll go online and see what general response I get, because you want to know if it's good—if you're doing something that's horrible for humanity you want to stop, right? I always do it wasted, I can never do it sober."

Still, whatever bad press Rutledge comes across has been overwhelmed by the tide of praise for his second album, *The Devil on a Bench in Stanley Park*. But good press or bad, Rutledge doesn't see that he has much choice in the matter as far as appealing to a broad audience.

"You can only survive in this industry by being true to your own nature," he argues.



"If I wasn't doing this I'd be doing something involving words. It is a risk—but I don't think I use too many syllables," he laughs. "There is something of a minimalist approach to what I do, but I don't think I go too overboard with allusion or metaphor."

So can we draw from all of this that e.e. cummings is more of an influence on Rutledge than, say, Paul Westerberg?

"Yes, most definitely," he agrees. "That being said, I just got out of my Springsteen phase a year ago and I'm patiently waiting for my Westerberg/Replacements phase to hit very soon."

TOM MURRAY

## The big empty

Small crowd for local triple release

### THE CAPE MAY

W: This Civil Twilight, Field & Stream, Thu, Oct 26, Starlite Room

IT WAS ONE OF THOSE THURSDAY NIGHTS where the coach was calling, as only around 50 people showed up to take in the triple-release show. But an enthusiastic and supportive bunch they were. Still, the cavernous size of the Starlite really seemed to dwarf the proceedings and, in hindsight, probably wasn't the best choice of venue for the show. It was one of those nights where you really noticed the absence of Seedy's or, maybe, the old Likwid Lounge.

By all accounts, Field & Stream dropped some mad science, but I arrived only in time to catch This Civil Twilight. After laying low over the last few years, the band has released two albums in 2006 and has even



REVIEW

taken to playing the occasional show. With a sound rooted in the '90s indie rock (Superchunk, Built to Spill, Modest Mouse), the band, anchored by the fluid and inventive drumming of Steve Derpack, is able to add enough unfamiliar nuances to make the music their own. Whether it's the twanged-out Telecaster guitar accents, or the jazzier chords and swells throughout, This Civil Twilight played a seamless set that paid tribute to their shared history as a band.

Calgary's The Cape May followed, and played a stark one. Haunting atmospherics and over-driven Rhodes piano were provided by new recruit Diego Medina, and it's hard to imagine the band being as effective without him. Clinton St. John's voice was



much more powerful in the live setting than on record, possessing a commanding confidence and presence. Keeping it short but very focused, the band was able to escape the proceedings relatively unscathed, leaving those in attendance hungry for more. Definitely one to catch next time around.

JAMES STEWART

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# music

**FRANÇOIS MARCHAND**  
**THE FM**  
**DIAL**

## WHAT'S THE FREQUENCY, CAMERON?

WELL, WELL LOOKS LIKE THAT "SHARK TANK revival" dream of mine is finally coming true—sort of. Local musician and DJ Cameron Dahl has taken over the former punk rock venue and revamped it. The result? A new club called KHZ. Dahl explained he simply wanted to make a space available to any type of event.

"My main objective was to have a no-bias, no-bullshit kind of venue where there are no 'politics of the scene.' I'm not going to judge you on what group you're part of or what kind of music you play."

Dahl is inviting artists and promoters to get in touch with him if they're interested in setting up an event at KHZ, and they can do so by e-mailing camersonsound@mac.com or visiting [www.myspace.com/camersonsound](http://www.myspace.com/camersonsound). And if you've got a couch to spare, let him know.

"I'm very open to suggestions—I don't want people to start claiming this place as their own because I'm operating this place for the community. That's what we need."

## DREAMS OF MEMPHIS

MEMPHIS' TORQUIL CAMPBELL HAS BEEN lying in bed for days, suffering from double pneumonia. Claistered in his Montreal bedroom, his head has been playing tricks on him.

"Last night I was doing a show with Emily Haines somewhere," he explains, recalling the memory of a dream. "We were videotaping it for the CBC and then the police came. There's always police interference in my dreams and I often end up in jail."

Strangely enough Campbell (who's also a full-time member of indie favourite Stars) and his dreams are a big part of what Memphis—the band—is.

Campbell and Memphis co-founder Chris Dumont both share a knack for painting dream-like vignettes on tape—what he calls the "akron to heal the day." Deeply inspired by singer/songwriter Richard Hawley (who hails from Campbell's hometown of

Sheffield, UK) and the reverberated vibe of the old '50s doo-wop sound (Dumont actually tours with a vintage '48 amp), they conjure up a vast soundscape on their latest effort, *A Little Place In The Wilderness*.

"Looking back on it, I realize that they're all little dreams—dream episodes," ventures Campbell. "We make these records out in Vancouver and it tends to be a fairly solitary life for me out there, and I think they have a kind of privacy and intimacy to them that I think act in the same way that dreams do. Hopefully, they connect in that way as well—they'll have a similar vein running through them, a kind of abstract meaningfulness if that doesn't sound too crazy."

Let's call it "subconscious glitches." But how does it all translate in a live setting?

"There is a big difference between what you hear in a live setting with Memphis and what your experience when you listen to the record. I realize that the people who come to Memphis shows are two kinds of Stars fans—there are the fans who wish that I would shut the fuck up and only sing all the time, and there are the Stars fans who like it all and don't mind my obnoxiousness and my hyper-dramatic style. The audiences for Memphis tend to be much more indulgent of my stupidities and jokes and asides. I'm taking full advantage of that by living out my secret Johnny Carson fantasies."

"I am in this business we call 'show.' What's the point in denying it?"

Memphis play the *Starlite Room*, Sun, Nov 5 at 7 pm, with Panurge and Storyboard.

Speaking of which... "It was harsh," admits *Storyboard* frontman Nano Uribe. "But if it had been a year before that it would've been the childish response: 'Oh, we hate this guy.' But we took it as, 'You know what? We don't move on stage.' We were watching this videotape of ourselves and hit fast-forward, and the only thing that moves is my mouth and Jessi-

ca [Faulds] because she has to—she's the drummer."

Uribe is referring to comments I had made in the pages of this very magazine about a year ago, griping about the band's lack of stage presence. Uribe and Co., who recently signed a record deal with *Submerged* (also home to Vancouver's *Hinterland* and distributed through *Endearing Records*), says the band has learned a lot over the past year, and is now in the pre-production stages for an album to be released in 2007.

"We're debating the whole Mellon Collie and the Infinite Sadness, Smashing Pumpkins road. We've got 30 songs we can easily sit down with and finish, but we're going to choose the best 15. But if we have enough material, we might do two 10-song discs."

"Everything just got strengthened. I think we just needed the time to grow up and mature, which is exactly what the music does as well. It's a lot more tech-y, it's a lot more emotional. It evolved along with the people in the band and, with that, we have a lot more confidence as well."

## THE BUZZ

THE WHITE STRIPES GO SYMPHONIC? SHIT, why not? And in true White Stripes fashion, the music featured on the upcoming limited edition *Aluminium* (XL), its artwork, and the overall concept have a sort of cryptic connotation.

The album will be a release capped at 3,333 CDs and 999 vinyl records, and featuring long-time collaborator Rob Jones' artwork. The music itself, provided by a slew of up-and-coming British orchestral musicians, is dissonant, strange, and quite the buzz indeed. Go to [aluminium.com](http://aluminium.com) for details and pre-order. Fast.

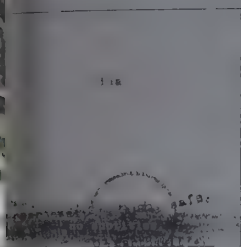
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# cd reviews



**DUAL**  
No Subtitles  
(Shameless)  
★★★★☆

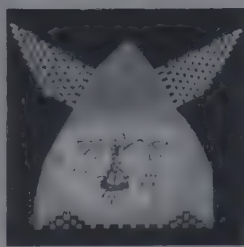
BOY, AM I GLAD I'M ALL MESSED UP ON cocaine right now. Dual gently flowing through my headphones. I know it's nothing fancy or radically revolutionary, but Dual's music boats a kind of heart-warming coolness that makes my drug-addled brain (and lungs) breathe a little easier.

In and of itself, No Subtitles doesn't try to be anything else than carefully crafted pop dabbling in electronic touches and smooth guitar lines. Founding duo Ellie Chang and Chris Fehr work their soft vocals together with symbiotic chemistry, Chang providing soaring moments of romantic pop while Fehr soothes and oozes in the background.

Fair enough—most of it is fairly generic, point-by-the-numbers indie pop ("Glide," "Lost Romance") that won't shake any foundations, but the album's looper moments ("The Slow Attack," "Rewind Always") build up nicely, splashed in subtle layers of strings and effects.

Not bad. And while we're not talking Massive Attack or Morcheeba, Dual create ear-pleasing trip-pop perfect for the first days of winter. Easily enjoyed and, perhaps, easily forgotten—but showing a strong sense of melody and a definite knack for production. Enjoy it with a latte.

FRANÇOIS MARCHAND



**LES GEORGES LENIGRAD**  
Sanguine Puro  
(Dare to Care)  
★★★★☆

LES GEORGES LENIGRAD INHABIT A WORLD that few of us even know exists—a world that scares me, that frightens me, but also makes me want to do every drug I need to do to get there. To their credit, they do manage to raise some intriguing questions while pummeling you with their synth-throb-tribal-drum assault. Can a band's greatness be based on their weirdness alone? Or does it take something else—something like consistently solid songwriting—to really elevate a group of people into the realms of musical supremacy?

Here's the deal with Les Georges: they wear paper bags on their heads, their live shows are chaotic affairs, they seem to firmly believe that they are alien life forms from Venus or something, and they go by the names of Bobo, Mingo, and Poney P. That's pretty awesome. But while Sanguine Puro's highlights ("Scissorshands," "Ennio Morricone") prove that Les Georges do manage to sometimes fulfill their noise-punk potential, I still can't shake the fact that they'd be better off nailed to the wall of some art gallery somewhere instead of playing in my living room.

EAMON MCGRATH



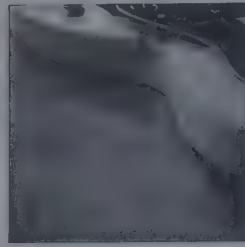
**BRANDON PARIS BAND**  
On My Own  
(Nevada/Koch)  
★★★★☆

THE FIRST TIME YOU LISTEN TO *ON MY OWN*, you'll be shocked—not shocked in the sense that you've just walked in on your grandmother showering, but shocked in the sense that you'd never expect such diverse sounds to fuse into such catchy, upbeat tracks.

What starts off as a cheesy pop album slowly sharpens itself to the biting edges of rock, and then, unexpectedly, coalesces into a reggae-filled compo of voluptuous and well-rounded beats. "Rewind & Start Again" is soul-wrenching and sweat-drenching, the kind of song that gets you jumping on the couch to play the air guitar like an idiot. "Give Me A Reason" and "Somebody To Hold" are a little more melancholy—if not a tad on the lyrically superficial side—but manage to uphold a degree of integrity, thanks to the union of contrasting musical genres.

*On My Own* is the best mainstream-feeling pop album you'll listen to this year, mainly because it only momentarily settles on its shallow rock riffs and empty pop allures. And while there are inevitable moguls on the record, as a whole it definitely stands on its own.

AMANDA ASH



**HARLEY SYMINGTON**  
Don't Talk  
(Independent)  
★★★★☆

JAZZING UP ROCK AND FOLK NUMBERS seems to be a high-risk, high-reward endeavour, with the result either falling flat or creating an interesting new spin on tired K-Rock classics. Symington's attempts to this end achieve mixed results: he manages a pleasant, if uneventful, rendition of Bob Dylan's "I Shall Be Released," but probably should have left The Beatles' "Blackbird" to be butchered by Canadian lol contestants.

Symington is much more consistent when sticking to his chosen genre, jazz, particularly when it comes to upbeat swingers like "That'll Just About Knock Me Out" and "One Mint Julep." The blues groove of "Hey Little Girl" also fits nicely, and complements drawn-out ballads like "The Shadow of Your Smile" and "One For My Baby." But he's at his best on the simmering opening track, "Just Don't Talk."

Despite the fact that jazz standards are the norm on this album, the music is decidedly safe, with many of the tracks simply straight-ahead, top-to-bottom covers. The jazz feel is still there for the most part, though, making *Don't Talk*—produced by Mike Lant and supported by local players Chris Andrew, Bob Tildesley, and Sandro Dominelli—a pretty smooth ride nonetheless.

ADAM GAUMONT



**THE KILLERS**  
Sam's Town  
(Island)  
★★★★☆

I'M GLAD I WASN'T REALLY BLOWN AWAY BY *Hot Fuss*, since I'd probably be even more disappointed by Sam's Town.

Relying more on synth than on guitar riffs—which is odd given their move away from new wave's influence to Springsteen's realm—and trying to get Brandon Flowers' vocals to fill the arena sound, it just seems like the Killers can't pull off what they hoped they would. It doesn't help that Sam's Town features shitty backing vocals and a complete lack of everything else it takes to make an arena rock anyway.

So the Killers have tripped up. Combining the change in their sound with an apparent attempt to be taken more seriously makes the album not only less fun but way more pompous than it should have been. They've got hackneyed songs and lyrics that are just as meaningless, but they've jacked up the appearance of emotional depth so that they really don't mean anything.

It's not that Sam's Town is a bad album or that the songs are particularly awful. Instead it's just the kind of droning humdrum that bores the living fuck out of me.

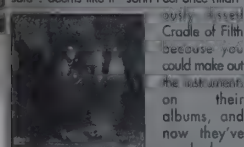
JAMES ELFORD

## DAYS IN THE LIFE

TOM MURRAY

**Thursday:** Cradle of Filth, *Thornography*, Roadrunner.

Can a black metal band really become "safe"? Seems like it—John Peel once hilari-



ously asked Cradle of Filth because you could make out the musicians on their albums, and now they've reached a point of slickness where they're akin to the Foreigner of the genre. You know it's bad when you hear Pinhead from the *Hellraiser* movies do narrative ("Rise of the Pentagram") and you keep thinking that Count Floyd would be more appropriate.

**Friday:** Cee-Lo The Collection, Sony/BMG.

He never quite put it together on his own or with Goodie Mob the way he did

with Gnarts Barkley—still, a decade worth of recording throws up "Base Head Jazz," "All Day Love Affair," and "Medieval Times," and that's not so bad.

**Saturday:** Jerry Lee Lewis, *Last Man Standing*, Artists First.

Never mind the title—which references the fact that out of the original Sun studio superstar list he's the only one still alive—there's something kind of grotesque about this album. He's teamed up with an "all star" cast of acolytes (Springsteen, Jagger, Ringo Starr, Kid Rock—you get the idea) to hook out a set of oldies for seemingly no good reason than



to show he's alive. Lewis has still got the pipes—

"What's Made Milwaukee Famous" sounds good even with Rod Stewart tagging along needlessly—and his playing is sharp, but this still feels like a bloated enterprise that might've worked if someone had stepped in with the cojones to tell the crazy old man NO MORE GUESTS. Especially, for God's sake, not Toby Keith!

**Sunday:** Itzhak Perlman, *In The Fiddler's House* DVD, EMI.

Close to an hour of celebrated violinist Perlman hanging out with Borscht Belt comedian/entertainer and actor Fyush Finkel, The Klezmatiks, Red Butons, The Klezmer Conservatory Band, and many others attempting to get to the soul of klezmer



music. He noshes with the musicians in various European locales, he grimaces at his mistakes, he starts to loosen up, and bam—he's a klezmer dynamo.

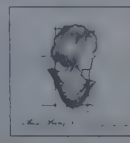
**Monday:** Frida Hyöyön, *Until Death Comes*, Secretly Canadian.

Hyöyön is the cute, art obsessed girl that breaks your heart while she's telling you just how heartbroken she is. She's not sticking around, you know—just like Carole King, she's off to the big city to try her luck ("N.Y."), she's pining for someone she can't have ("Now I'd never claim you but I'd want you 'til I'm gone" from "I Drive My Friend"), she's pretty much unattainable. Is that such a terrible cliché to flash around? Well, those Brill Building songs were full of those also, and I still listen to them over and over and over.

**Tuesday:** Amy Seeley, *The Trees Are Glad You're Back*, Shameless.

The travails of the day—scary people on the bus ("Riding the #1"), ruminations on

love lost, and the title track, which sounds something like The Weak-erthians' "My Favourite Chords" as sung by Ronnie Spector.



**Wednesday:** Steely Dan, *Aja* DVD, Eagle Vision.

Everything you ever wanted to know about the slap pop bass line on the bridge in "Peg," Larry Carlton's much praised arranging skills, guitarist Walter Becker and pianist Donald Fagen's monomaniacal search for air-tight studio musicians, and, of course, the evil that is Michael McDonald. What a headache—listed separately like this, these ingredients should add up to the most disappointing album of the last 30 years, but not even this boring "making of" documentary can destroy its reputation.

**OCTOBER 28:** julie doiron, shotgun & jaybird, five o'clock charlie, the februaryans, woolly leaves  
**NOVEMBER 3:** mae, stay all night, hills like white elephants, daniel boke  
 Tickets: 1-800-368-3688, 970-368-3688

**NOVEMBER 9:** melligrove band, golden dogs, the junction  
 the powerplant, 4000, 410 advanced, blackbyrd, listen, megatones, the powerplant, su info 1-800-368-3688  
**NOVEMBER 12:** the bicycles, the subatomic, henri taberge & the adorables, toy singers, illfit outfit  
 the third space 1186-3688, 1-800-368-3688

**COMING SOON:**  
 nov 17: raising the fawn, inflight safety, mico...  
 nov 18: uncut, diablros, castle project...  
**Vanity**  
 all ages shows we love you!!  
 www.killvanity.com



# listings

## EIGHT DAYS A WEEK

PHONE: 430-9003 FAX: 432-1102 EMAIL: info@see.greatwest.ca DEADLINE: FRIDAY 5 PM

### LIVE MUSIC

#### ALTERNATIVE

**AVENUE SKATEPARK** 9030-118 Ave. — Nov 3 on the sidewalk bleading EP Release party w/ Escapit My Life, The Riviera, Heat, The Sidcup, Joella Vardetta & Flea.  
**BACKROOM YOKKA BAR** 10324-82 Ave. (Lupatari) — Info: 436-4418  
**BLACK DOGS** 10425-82 Ave. 439-1082 — Sat.  
**DEWUDDIE LOUNGE** U of A Campus — Info: 492-5411  
**EDMONTON EVENTS CENTRE WEM** — Nov 4 Dennis De Young Nov 7 David Lee Roth  
**MEGATONS** 10355-82 Ave. — Info: 434-6342  
**NEW CITY** 10081 Jasper Ave., Palladium Building, 429-CLUB — Thu Trash Bingo w/ D's Nozz Nono & Beard of Bees Fri De Contz w/ Di Devil & The Growmmer Tue The Nojones & guests Wed DIY Wednesday w/ Sons of Butcher, the Great Oxtail & Left Nut  
**NIKKI DIAMONDS** 8130 Gateway Blvd., 439-8006 — Nov 10 Doggermouth w/ The Johnsons & Down the Hatch  
**ON THE ROCKS** 11740 Jasper Ave. 482-4767  
**POWERPLANT** U of A Campus — Nov 9 Meligrove Band w/ The Golden Dogs, The Junction & guests  
**SIDETRACK CAFE** 10238-104 St., 421-1326 — Thu UPT w/ Rigneto & Beyond Addition Fri Souls in Rhythm Sat Chet w/ Away Rio Sun d dudeman & The Comedy Factory Show w/ Granny Dynamite & DJ Gloytoy Tue Mopps the Fatcap w/ The Februarys & Sleeping Girl Wed The Line Atlantic w/ Red Hat Doggers & The Difference  
**STARLITE ROOM** 10030-102 St. 428-1099 — Fri Support the Arts Benefit w/ Plaid Tongued Devils, Vibe Tribe w/ Paul Bromley, Zaghareel Tribal Belly Dance, Kioq & belly & Mile Zero Dance Sun Monrovia w/ Pansage & Skyboard  
**VELVET UNDERGROUND** 10030-102 St. 428-7827 — Thu THE NEMIS WCM Fri The Sublimans w/ guests Sat Mossy Moyses, David Hein & AA Sound System Sun Where is At w/ DJ Fife, Propo & 2 Live Drew Tue Trammere Tuesday Wed Lushious Wednesday  
**WUNDERBAR** HOBORAUHAUS 8120-101 St. — Nov 4 Christian Hanson CD Release party w/ Hot Panda Info: 436-2286

Quintet: A tribute to the music of Joe Henderson.  
**ZENARY'S** 10180-101 St. — Info: 423-5409.

#### POP & ROCK

**CASINO EDMONTON** 7055 Argyle Rd., 463-9467 — Fri & Sat Cat Sass  
**CASINO YELLOWHEAD** 12464-153 St., 424-9467 — Fri & Sat Samanthra King  
**COWBOYS COUNTRY SALOON** 10180-180 St. — Info: 481-8739  
**HOMEGROWN SOUL SHACK** 8102-10324-82 Ave., 889-7009 — Every Sat, 5 pm, live music.  
**J.J.'S PUB** 11827 St. Albert Trail, 489-7462  
**J.P. RANCH SALOON** 15326 Stony Plain Rd. — Info: 489-1906  
**JERKYL & HYDE PUB** 10610-100 Ave. — Fri Headwind. Info: 426-6581  
**KINGSBRIGHT PUB** 9221-34 Ave., 433-2599  
**RENDUOUS** 10108-149 St., 444-1822  
**URBAN LOUNGE** 8103-105 St., 439-3388 — Thu Once Just Fri Sat Sat 303 Wed Side Step Fate & The Scissors

#### PUB MUSIC

**ALEXANDERS LOUNGE** Chateau Nova Hotel, 159 Airport Rd. — Every Fri & Sat Eric Miller  
**ATLANTIC TRAP & GILL** 7704-104 St., 432-4611  
**BUD'S LOUNGE** Landmark Mall 66St. & 137 Ave. — Every Thu 9pm Jam nite. Every Sat 9pm live entertainment  
**CELI'S IRISH PUB** 10338-109 St., 426-5555 — Every Mon Student Night w/ Captain Trotter Every Fri kick it bro's Every Sat Jamoke  
**CROWN & ANCHOR** 11277-113 St. — Info: 472-7696  
**DUKE OF ARGYLE** 7230 Argyle Rd. — Info: 465-7693  
**ELPHANT & CASTLE ON WHYTE** 10314-82 Ave. 439-4545  
**THE NEW TAPHOUSE** 9020 McGray Ave., St. Albert — Info: 458-0860  
**O'BRYEN'S IRISH PUB** 10616-82 Ave., 414-6766 — Mon DJ Angus Tue Irish jam session w/ Shannon Johnson & Irish dancers Wed Chris Wymers of Captain Trotter & friends  
**SHERLOCK HOLMES** Bourbon Street, WEM — Thu Wed Tony Dizon  
**SHERLOCK HOLMES Capitano Mall** — Thu-Sat Ron Pederson Mon-Wed Dave Hiebert  
**SHERLOCK HOLMES Risa Howard Way** — Thu-Sat Live Hubs Mon-Wed Ryan Wingo  
**THE BEER HUNTER** 7522-78 Ave. — Info: 489-7877  
**THE DRUID** 11604 Jasper Ave. — Info: 454-9928  
**THE DRUID SOUTH** 2940 Calgary Trail — Info: 465-6800

#### BLUES & ROOTS

**ACQUIRED TASTE TEA CO.** 12323-102 Ave. 414-6041 — Nov 2 Brent Parlin  
**BLUE CHAIR CAFE** 9424-76 Ave., 989-2861 — Thu Marshall Lawrence & Tokyo Rosenthal Fri Blues Aliens Sat The Snoots Sun Brunch w/ Ernst Bins & Merril Tanner Sample Wed Cat Johnnie & Jaylene Johnson  
**BLUES ON WHYTE** 10329-82 Ave. 439-5058 — Thu-Sat Carson Cole Mon-Wed James Armstrong DUSTY'S PUB 6402-118 Ave. — Info: 474-0997  
**FRESH START CAFE** Riverbend Square, 436-9623 — Fri Maynard Kaslog & Paul Levens Sat Corie Hymix & Alex Boudreau  
**IBS COUNTRY PUB** 23 Alton St. St. Albert — Info: 469-9102  
**LIVEWIRE BAR & GRILL** 1107 Knowlton Rd 440-1063 — Every Mon N N Gary Thomas & guests  
**O'CONNOR'S IRISH PUB** 1013-88 Ave. — Info: 465-4834  
**ROSIE'S BARON BAR** 6108-28 Ave. — Info: 440-1570  
**UNCLE GLEN'S EATERY & SPORTS PUB** 7646-156 St. — Info: 451-5506  
**WHISTLE STOP LOUNGE** 12416-132 Ave. — Info: 451-5506  
**XWRECKS** 10143-50 St. 466-8069 — Fri Mister Lucky.

#### JAZZ

**FOUR ROOMS** 137 Edm City Centre East, 426-4767 — Nov 24 Lab Hands  
**HUBERT'S** 7601-115 St., 436-1161 — Fri-Sat Edmonton Creative Musicians' Collective, featuring Glen Holt & Curry Chacora Wed Wobly Wednesday w/ dj fredrick info: www.huberts.ca  
**JEFFREYS CAFE** 9640-142 St., 451-8890 — Fri Helen Nolan Sat Marco Clevano  
**LA TABLE DE MEMOIR** 10046-101a Ave. — Info: 429-3386  
**MANDOLIN BOOKS** 6419-112 Ave. 479-4030  
**MURRIETA'S BAR & GRILL** 10612-82 Ave. — Info: 439-4100  
**RIVERSIDE BAR & GRILL** 367 St. Albert Trail, 460-1122 — Every Sun The Red Arts  
**YARBURD SUITE** 10203-86 Ave. 432-0428 — Fri Marty Majorowicz Syndicate Sat Jerold Dubyk

### TICKETS LEGEND

ARD - Arden Theatre, 5 St. Anne Street, St. Albert, (780) 459-1542, boxoffice@st-albert.net, ardentheatre.com • CT - Citadel Theatre, 9828-101A Ave. 425-1820, 1-888-425-1820, citadeltheatre.com • HOR - Horizon Stage, 315 Jasper Ave., Spruce Grove, 962-8995, horizonstage.com • TLX - The Square, 990-102 Ave. 420-1757, 1-877-888-1757, bxoffice@square.ca • TM - Ticket Master, 451-8000, ticketmaster.ca

#### PICK OF THE WEEK



#### GLOBAL VISIONS FILM FEST CITY CENTRE CINEMAS

Themed "Shades of Reality," this year marks the 25th anniversary of the documentary fest, featuring films exploring social, ecological and political issues, with themes ranging from the hilarity of McElbert, to the tragedies of Darfur (Nov 2-6)

#### THE DOUBLE INCONSTANCY STUDIO THEATRE

A re-visited version of Marivaux's formulaic romantic comedy, involving a Prince, a peasant girl, and a harlequin. Hilarity is sure to ensue. (Timm's Centre, U of A campus)

#### SUPPORT THE ARTS BENEFIT STARLITE ROOM

The Plaid Tongued Devils headline an evening of raucous music, dance, and art, with performances by Mile Zero, Zaghareel Tribal Belly Dance, and Vibe Tribe. (10030-102 St.)

#### CITIE BALLET'S HOMAGE A BILLY BOB

EVA O. HOWARD THEATRE

Citie Ballet salutes their former artistic director, William Thompson, recreating his Kaleidoscope, and premiering three new works by current director Francois Chevenement. (10210-108 Ave.)

#### PRO CORO CANADA WINSPEAR CENTRE

The talented men of Pro Coro, joined by up-and-comers from local youth choirs, will perform "The Lighter Side of Pro Coro," an array of classical, pop, and jazz music

#### C.S.A.: THE CONFEDERATE STATES OF AMERICA METRO CINEMA

A documentary detailing the alternative history of our dear southern neighbors, starting from the South's victory in the Civil War, followed by the reinstatement of slavery (Zachler Hall, Citadel Theatre)

#### DON GIOVANNI JUBILEE AUDITORIUM

In Edmonton Opera's stunning season debut, the world's most notorious charmer will stop at nothing, even murder, to add more notches to his bedpost.

#### CARTOONIST YARDLEY JONES EXTENSION CENTRE GALLERY

"A Life of Characters" profiles Jones' career as one of Canada's most well-known political cartoonists and his development of caricature over four decades of political history.

#### EROS & THE ITCHY ANT VARSCHONA THEATRE

Teatro Di Quindica returns with Jeff Haslam as the jovial Eros. Don & Love, firing arrows of affection at piano teachers and bakers, assisted by a chorus of Cupid's followers.

until 7 pm every night.  
**DEWEY'S Powerplant (U of A)** — Every Mon Movies of Sounds w/ Boggy and Pole-1, chills beats, reggae, hip hop.

**FLTHY MCMASTY'S** 10511-82 Ave. (Lupatari), 437-7489 — Happy Hour Every Day 5-9 pm Mon Metal Mondays Tue Twisted Trivia Wed Bar & college night Thu Punk Rock Bingo Fri & Sat Yo' Ass Weekend w/ DJ Serial K (honor, oh! eternal) Sun Industry night, hold price everything

**HALO** 10338 Jasper Ave., 423-4256 — Fri The Club - Soul, R&B, indie, Brit pop, new wave, gothic, classic punk w/ D's Blue Jay & Tron For Those Who Know - deep house w/ Juri Brown, Ramo, Wayne Sherrington & Luke Morrison

**JAK'S** 12315-118 Ave., 448-3650 — Fri Whiskey Funk w/ DJ Resident Funk & Matt Hatter, house drum "n' bass Sat DJ Nodalgia & guests, house, hardcore, trance NC Sun Free pool all day. Freestyle put your name down

**NEW CITY UKWID LOUNGE** 10081 Jasper Ave. 429-CLUB — Mon Make it Munchie Mondays Wed 80s Punk & 80s Metal Night Thu Rub a Dub Jesus & his Apostles Fri Your Weekly AA Meeting w/ Adam & Jesus Sat New & Used Cars w/ Texas Chainsaw Mascara & Naze Nodman

**NEW CITY SUBURBS** 10081 Jasper Ave., 429-CLUB — Thu-Bingo Trashed Thursday w/ Texas Chainsaw Mascara & Naze Nodman Fri Live Night Sat Saturday Sucks w/ Nik Roshley & Jay Wed DIY Wednesdays, 4 original bands

**NIKKI DIAMONDS** 8130 Gateway Blvd., 439-8006 — Wed Punk & Nite Wednesdays — Fri-Sat Live music Thu Solo in the City, dance lessons & Cuban Salsa Djs

**PRISM BAR & GRILL** 10524-101 St., 990-0036 — Wed Events Thu Sports trivia. Call for upcoming events

**SAVOY** 10407-82 Ave. — Wed-Sat Live Music w/ Cherry Fat Ribs: transcendental indie trash w/ Cezay Sat: Wanderlust: bohemian beats w/ Ben Hot Sun Mondo Electro, 60s trash w/ DJ Dan Electro

**STARLITE ROOM** 10030-102 St. — Fri Cherry Fat Ribs w/ DJ Jason IP

**TANTALUS** 1017 Saskatchewan Dr., 434-8499 — Thu-Sat Sun 5 pm - Midnight Fri & Sat 5 pm (Dancing 10 pm - 2 am)

**THA BASSMENT INC.** 125208-118 Ave., 488-4888 — Hip-hop, R&B, & Top 40 Music. All ages welcome Every Fri & Sat

**THE ATTIC** 10407-82 Ave., 433-1969 — Wed - Fri The Student Night

**THE ELEPHANT & CASTLE WHYTE** 10214-82 Ave., 439-4545 — Thu Sleeman Method Thursdays DJ headcups, down-tempo & eclectic hip hop. www.doncdwylve.com

**THE ROOST** 10345-104 St., 426-3150 — Thu The Gorgeous Hostesses Dr. Lexi Tron, drag king, queens, burlesque & r&ting shows Fri All residents party w/ DJ Jazzy Sat Weekly theme parties, DJ Jazzy upstairs (new music), DJ Dan & friends

**THE ROOST** 10345-104 St., 426-3150 — Thu The Gorgeous Hostesses Dr. Lexi Tron, drag king, queens, burlesque & r&ting shows Fri All residents party w/ DJ Jazzy Sat Weekly theme parties, DJ Jazzy upstairs (new music), DJ Dan & friends

**NOV 22 - Jureiss 5 Edmonton Events Centre WEM Tickets available from TM**  
**NOV 4 - Moses Waves, David Hein & AA Sat System Wed Underground, 10030-102 St. 437-7489**

**NOV 5 - Memphis w/ Pansage & Storybook Starlite Room 10030-102 St**  
**NOV 7 - David Lee Roth, Edmonton Events Centre (formerly Red's) WEM Tickets, \$42.95, available from TM**

**NOV 7 - Goo Goo Dolls w/ Tomi Swick Starlite Conference Centre, 9977 Jasper Ave. Tickets: \$14**

**NOV 10 - Ember Swift Powerplant, U of A campus w/ Amn Venn & guests, Tickets \$12 at Blackboard, Liten, Megafest, The Power Plant & Booths & TM**

**NOV 10 - Real Big Fish Firewood Lounge - A campus w/ Sirelight Manifesto, Suburban Legends & Westwood Train. Tickets \$20 at Blackboard, Liten, Megafest, The Powerplant & Booths & TM**

**NOV 22 - Mr. U! Starlite Room, 10030-102 St. Tickets \$20 at TM, Megafest, Blackboard, Liten, Fash, Freshhouse & Soular**

**NOV 25 - The Deers Starlite Room, 10030-102 St. Tickets \$20 at TM, Megafest, Blackboard, FreshCloud & FS (WEM)**

**NOV 28 - KBWets Engage Edmonton Events Centre (formerly Red's) w/ Shadows, Fly Bury Your Dead, Tickets \$27 at TM, Blackboard, Megafest, FS Skateboards & FireCloud**

## GIGS AT A GLANCE

### THURSDAY 2

**NEW CITY** — DJ Nasty Nasty & Scotty's Room: **MOONRACK CAFE** — DJ Phil & Kristin's Housewifery: **VELVET UNDERGROUND** — Mass Mayes, David Hein & AA Sound System: **WUNDERBAR HOFBRAUHAUS** — Christian Hansen C.J. **ACQUIRED TASTE TEA CO.** — Brent Harris: **BLUE CHAIR CAFE** — Marshall Lowmance & Tokyo Rosenhall: **BLUES ON WHITE** — Canon Cole: **FOUR ROOMS** — DJ Nasty Nasty & Scotty's Room: **SHERLOCK HOLMES** Capilano Mall — Tony Dizon: **SHERLOCK HOLMES** Rice Howard Way — Lyle Hobbs.

### FRIDAY 3

**AVENUE SKATEPARK** — On the Sidewalk Bleeding EP Release party w/ Except My Life, The Rivers, Heidi, The Sidcup, La Bella Vanda & Black, NEW CITY — Das Contz w/ DJ Danish & The Groovinator: **SIDETRACK CAFE** — Souls in Rhythm, STARLITE ROOM — Support the Arts Benefit w/ Floid Tanguet Davis, Vibe Tribe w/ Paul Bromley, Zoghera: Tribal Belly Dance, Rag a Belly & Mile Zero Dance: **VELVET UNDERGROUND** — The Sublimus w/ guests, **BLUE CHAIR CAFE** — Blue Alens, FRESH START CAFE — Moynard Kozak & Paul Levens: **BLUES ON WHITE** — Canon Cole: **FOUR ROOMS** — Lab Hands: **HUBERT'S** — Edmonton Creative Musicians' Collective, featuring Glen Halls & Garry Chazaro: **JEFFREYS CAFE** — Helen Nolan: **YARDBIRD SUITE** — Marty Magrawicz Syndicate: **CASINO EDMONTON** — Cat Sass: **CASINO YELLOWHEAD** — Samantha King: **JERKYL & HYDE PUB** — Headwind: **URBAN LOUNGE** — East 303: **ALEXANDERS LOUNGE** — Eric Miller: **SHERLOCK HOLMES** Bourbon Street, WEM — Tony Dizon: **SHERLOCK HOLMES** Capilano Mall — Ron Pederson: **SHERLOCK HOLMES** Rice Howard Way — Lyle Hobbs.

### SATURDAY 4

**EDMONTON EVENTS CENTRE** — Dennis De Young: **SIDETRACK CAFE** — Chat w/ Away Rio: **VELVET UNDERGROUND** — Mass Mayes, David Hein & AA Sound System: **WUNDERBAR HOFBRAUHAUS** — Christian Hansen C.J. Release party w/ Hot Panda: **BLUE CHAIR CAFE** — The Snoots: **BLUES ON WHITE** — Canon Cole: **FRESH START CAFE** — Carrie Heyniew & Alex Boudreau: **FOUR ROOMS** — Lab Hands: **HUBERT'S** — Edmonton Creative

downstairs (retra music) Sun Fabulous drag show every Sunday w/ Hostess, Celine Loring, Goy Game Show, Hours, Sun & Thu, 8 pm - 3 am: Fri & Sat, 8 pm - 4 am, closed Mon-Wed. Info: www.thereasonclub.com.

**WUNDERBAR HOFBRAUHAUS** 10018-105 St. — Fri Flashback house/hard w/ Johnny Dangeros, Andy Inertia w/ guests Sat hard NRG/raucous/funky w/ Jeff Hills, Ste, Big Daddy, DTD, Twink.

**UNION HALL** Argyle & 99a, 702-0318 — Thu Hi-ball special: Fri Ladies Night Sat T.N.A. Saturdays **VELVET UNDERGROUND** 10030-102 St. — Tue Trainwreck Tuesdays - Punk Rock Wed Lushous Wednesdays w/ The JBoys The NRVMS WLCM w/ DJ Nik 7 Sun Where's It At Sundays w/ DJ Sweetie, Propo & Degrone.

**WUNDERBAR HOFBRAUHAUS** 8120 - 101 St., 436-2286 — Tue Hipster Twister Wed Round One feat DJ Tama & Aminder Brown Thu In & Out feat DJ Paul & Frank Fri & Sat Local DJs & bands Sun DJ Rager & co. w/ music, dance & rave styles.

**Y AFTERHOURS** 10028-102 St. (alley entrance) — Fri Foundation Fridays - hard house/grunge/breaks w/ Nic-E, Ryan Wade, Steven M, Bree, Dragon, Nestor Delano, Toronto, Johnny Dangeros, Tiana J. Sat Release Saturdays - funk/electro/hard house/techno w/ Luke Morrison, Tony Donahue, Erin Eden, Donovan, Tony P, Rob Tryphonnie, Brian Doyle, Denkin, Tris

Musicians' Collective, featuring Glen Halls & Garry Chazaro: **JEFFREYS CAFE** — Marco Ciovera: **YARDBIRD SUITE** — Jarrod Dady Cunniff: A tribute to the music of Joe Henderson: **CASINO EDMONTON** — Cat Sass: **CASINO YELLOWHEAD** — Samantha King: **URBAN LOUNGE** — East 303: **ALEXANDERS LOUNGE** — Eric Miller: **SHERLOCK HOLMES** Bourbon Street, WEM — Tony Dizon: **SHERLOCK HOLMES** Capilano Mall — Ron Pederson: **SHERLOCK HOLMES** Rice Howard Way — Lyle Hobbs.

### SUNDAY 5

**SIDETRACK CAFE** — dj dudson & The Comedy Factory Show w/ Granay Dynamite & DJ Clayboy: **STARLITE ROOM** — Memphis w/ Panurge & Storyboard: **VELVET UNDERGROUND** — Where it's At w/ DJ Fila, Propo & 2 Live Draw: **BLUE CHAIR CAFE** — Brunch w/ Emel Birs & Merril Tanner Sunday.

### MONDAY 6

**BLUES ON WHITE** — James Armstrong: **LIVEWIRE BAR & GRILL** — N. Gary Thomas & guests: **O'BRYEN'S IRISH PUB** — DJ Angus: **SHERLOCK HOLMES** Bourbon Street, WEM — Tony Dizon: **SHERLOCK HOLMES** Capilano Mall — Ron Pederson: **SHERLOCK HOLMES** Rice Howard Way — Lyle Hobbs.

### TUESDAY 7

**EDMONTON EVENTS CENTRE** WEM — David Lee Roth: **NEW CITY** — The Majones & guest: **SIDETRACK CAFE** — Mopping the Escape w/ The Februarys & Sleeping Girl: **BLUES ON WHITE** — James Armstrong: **LIVEWIRE BAR & GRILL** — Man N. Gary Thomas & guests: **O'BRYEN'S IRISH PUB** — Irish jam session w/ Shannon Johnson: **SHERLOCK HOLMES** Bourbon Street, WEM — Tony Dizon: **SHERLOCK HOLMES** Capilano Mall — Ron Pederson: **SHERLOCK HOLMES** Rice Howard Way — Lyle Hobbs.

### WEDNESDAY 8

**NEW CITY** — DIY Wednesday w/ Sons of Butcher, the Great Orbits & Left Nut: **SIDETRACK CAFE** — The Line Atlantic w/ Red Hot Daggers & The Difference: **BLUE CHAIR CAFE** — Cat Johille & Jaylene Johnson: **BLUES ON WHITE** — James Armstrong: **HUBERT'S** — Wobbly Wednesday w/ dj Frederick: **URBAN LOUNGE** — Side Step Fats & Three Scissors: **O'BRYEN'S IRISH PUB** — Chris Wynters of Captain Tractor & guest: **SHERLOCK HOLMES** Bourbon Street, WEM — Tony Dizon: **SHERLOCK HOLMES** Capilano Mall — Dave Hebert: **SHERLOCK HOLMES** Rice Howard Way — Ryan Wirtis

### TOP 40

**180° RESTAURANT & NIGHTCLUB** 10730-107 Ave, 414-0233 — Every Thu Hip Hop & open mic Fri Sexy Friday Every Sat Dance Hall reggae night by Generation II Vex & DJ Poche w/ G-Unit Sound **AZUCAR** 11733-78 St., 479-7400 — Wed Free

Salsa Lessons Thu Free Salsa Lessons Fri Free Salsa Lessons Fri & Sat Live Latin band & DJ Papi Info: www.edmontonazucar.com

**BAR NONE** 10545-82 Ave., 432-5058 — Drink specials all night Fri & Sat

**BILLIARD CLUB #200** 10505-82 Ave., 432-0335 — Thu Tantic Thursdays, Live DJ, drink specials

**BUND DUCK** 10416-118 Ave., 479-7193 — Wed & Fri DJ Grand Master Rich Carr

**CAFE SELECT** 10018-106 St., 428-1629 — Fri DJ

Stocks & Trhythmene

**CAJENITE NIGHT CLUB** 10815 Jasper Ave., 425-0850 — Thu Urban Substance Ladies Night w

Urban Substance Sound Crew featuring DJs InVincible, Sharfround, Echo, SpinCycle, BabyGirl & Touch II Fri Funland Fridays w/ DJ

InVincible, Bomb Squad, Weapon X & BabyGirl Sat SoulOut Saturdays Sun Ladies Night w/ DJ

InVincible, Wed Old Skool w/ DJ Shoka-Sean DJ Sin & DJ Intigatue: Tue Basement Tuesdays reggae night w/ Bomb Squad, Q.B., Chrome Nine &

weekly guest DJs

**CELU'S IRISH PUB** 10338-109 St., 426-5555 — Mon

Get Your Funk On w/ Quake Fri Ciroo De Mayo

Sat Various Fundraisers, Wed Hot Wheels **CHASE NIGHTCLUB** 10345-105 St., 969-6969 —

Tue Calypso & Latin dance Fri Status Friday, R&B, hip hop & reggae

**CHIMMY'S** 8318 144 Ave., 478-1770 — Sat Ladies Night, Top 40 Sun Happy hour all day, free pool

**CLAREVIEW PUB** 132 Ave & Victoria Tr. 414-1111 — Tue & Thu Karaoke Wed DJ Lux & DJ Fione Sun

DJ Fione plays today's hottest hits & yesterday's classics N.C. ever!

**CRISTAL LOUNGE** 10336 Jasper Ave., 426-7521 — Fri Fundraiser Night, call 990-3692 for bookings

Sat Legendary Urban Saturdays - R&B, hip hop, reggae, soca w/ DJ InVincible & MC J-Money, SS

**ELEVATION LOUNGE** 10309-81 Ave. (upstairs), 433-4979 — DJ 4Play playing the best of Top 40 &

retra music all week long Wed Guest bartenders Thu Salsa Night, 8 pm NC

**ESCAPE ULTRA LOUNGE** WEM, 489-1330 — Wed Wild On Wednesdays, Ladies Night Fri Fahrenheit

Fridays Sat Saturday Night House Party w/ Urban

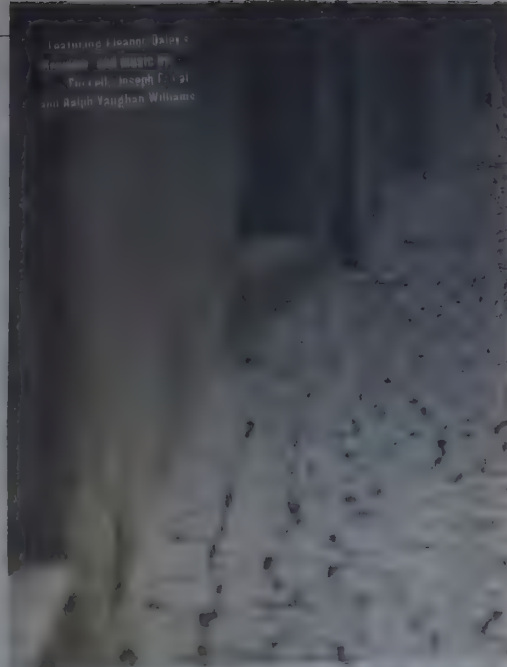
Metropolis feat. In the arena live in concert. Info: www.escapeultra.com

**FEVER** West Edmonton Mall, Phase 3 — Wed Industry Night Fri DJ Shocker Sat Saturday Night Fever

Info: www.fevernightclub.com

**FLUID LOUNGE** Jasper & 109 St., 906-7939 — Sat DJ Jon John

**FUNKY BUDDHA** 10341-82 Ave. — Tue Cool Latin Tuesdays, dance lessons at 8 pm



## Da Camera Singers

John Brough, Conductor

## IN REMEMBRANCE

Saturday, November 11, 2006 at 8:00PM

First Baptist Church, 10031 - 100 Street Tickets \$25 Students & Seniors \$10 Available at Tix On The Square (428-1757, www.tixonthesquare.ca) or at the door







# listings

PHONE: 430-9003 FAX: 432-1102 EMAIL: info@see.greatwest.ca

**GALLERY LOUNGE** Mayfield Inn, 16615-109 Ave., 930-4061 — Thu Rock n' Roll Trivia Fri & Sat DJ Rary.

**GAS PUMP** 10166-114 St., 488-4841 — Fri & Sat dance music by DJ Christian Sun Open most long weekend Sundays. Dance music by DJ Travis. Mandatory coat check/dress code/no cover charge.

**GINGRUB SKY LOUNGE** 11505-118 Ave. — Every Thu Urban Substance Thursdays w/ Urban Substance Sound Crew. Info: www.gingrubs.com

**GLOBE TAP BAR & GRILL** 10045-109 St., 426-7111 — Fri & Sat Tap 40 w/ dancing Sun Industry night.

**H2O SPORTS BAR & LOUNGE** 10044-82 Ave., 433-5794 — Tue & Thu & Sat & Sun Karaoke DJ Double Jack plays the best in dance, rock & pop.

**IRON HORSE** 6101-103 St., 438-1907 — Fri DJ Loose Cannon Sat Urban dance party w/ DJ 420

**KELLY'S** 11540 Jasper Ave., 451-8825 — Mon Free Pool Wed & Sun Karaoke Happy Hour 11 am - 7 pm daily.

**KINGSNIGHT PUB** 9221-34 Ave., 433-2599 — Thu Live music, karaoke w/ Smiling Joy in the Venue Fri Ladies Night in the Venue w/ mole dancers 8 pm, karaoke 11 pm, live band 10 pm in the Kingsnight Sat Karaoke in the Venue 9 pm, live band 10 pm in the Kingsnight.

**LIVEWIRE BAR** 11643 Knottwood Rd., 440-1063 — Thu - Sat DJ Dave Sun Karaoke.

**METRO** 10250-106 St. — Wed, Thu & Sat, info: 990-0704.

**NEWCAST PUB & GRILL** 6108-90 Ave., 490-1999 — Fri Live Music Sat Ladies Night & Live Music.

**NIKKI DIAMONDS** 8130 Gateway Blvd., down stairs, 439-8006 — Fri & Sat DJ w/ Dancing, Top 40 & requests.

**OVERTIME BROILER & TAPROOM** 10304-111 St., 423-1643 — Thu Extreme Thursdays feature cheap drinks & cool music.

**OVERTIME BROILER & TAPROOM SOUTH** Whiteland Crossing & 106 St., 485-1717 — Thu - Sat DJ Mike.

**PEPPERS** 111 Ave & St. Albert Tr., 451-8022 — Tue Requests w/ Wyld Stallions Wed Wing night Fri Sat Live music.

**PUCKS** 11845 Wayne Gratzky Dr. S., 471-1231 — Fri Top 40, 80s, rock, 'n' roll, ladies specials, cool atmosphere, the newest club on the block.

**RACK 'EM BILLIARDS URBAN DANCE LOUNGE** 10131-97 St., 474-7322 — Fri & Sat house, trance, R&B beats, DJ Venus & guests.

**RATT 7th Floor SUB** 401 U of A Campus — Sat Afterlites night w/ DJ Kings.

**RHYTHM & BREWS** 4990-92 Ave. — Sat Classic Rock.

**ROSARIO'S PUB & KARAOKE CENTRAL** 11715-108 Ave., 447-4727 — DJ Scabbie Dove all week long.

**RUM PHASE II, WEM**, 486-9494 — This Sunday night Fri R&B dance lessons Sat Reserve a Table Sun Industry night, doggydogg.

**RUNWAY NIGHTSPOT** Leduc Inn, 986-4018 — Wed Sat DJ Vincenzo.

**SEUNA'S** 15347 Stony Plain Rd., 481-6444 — Hip hop, reggae, soca, R&B Wed Giveaway Wednesday Fri Ruptie's Sound Explosions Sat Dancehall Showcase.

**THE ONE ON WHYTE** 10544-82 Ave., 437-7699 — Fri & Sat DJ Choli & DJ Spyder Sun Hospitality House Party.

**THE STANDARD** 6107-104 St., 430-CLUB — Wed Standard Live Wednesday. The limited edition, various DJs & events Fri Herman B & DJ Kwela. Info: www.the-standard.ca.

**WEISERS LOUNGE** 957 Fr St., Sherwood Park, 464-3939 — Tue Latin Night Fri Classic rock Sat, 3 pm live music jam Thu & Sat DJ Dino, large dance floor, Top 40.

## COUNTRY

**COOK COUNTY SALOON** 8010-103 St., 432-COOK (2665) — Wed - Sat, 8 pm, Apr - Dec, Thu - Sat, Jan - Mar.

**COWBOYS COUNTRY SALOON** 10180-180 St., 481-8939 — Country/Top 40, dress code in effect, \$5 cover charge.

**NEW WEST TAVERN** 15025-111 Ave., 489-2511 — Country & honky tonk.

**WILD WEST SALOON** 12912-50 St., 476-3388 — Wed Free beginners dance lessons 8 - 9:30 pm Thu Free intermediate dance lessons 7:30 - 9:30 pm.

"Eine Kleine Brass Musik", program includes work by Holst, Brahms, Wagner, Sparta & Coherent. Tickets \$13, \$13.50 (senior), available at TK or at the door. Info: info@onekleinbrass.ca.

**MUSIC WEDNESDAYS AT NOON** — Throughout Nov McDougall United Church Free admission, bring a lunch, coffee & tea will be available. Nov 8 John Mahon, clarinet, & Jeremy Spurgeon, piano. Info: 488-4684.

**PRO CORO CANADA** — Nov 5, 2 pm. Winspear Centre, Sir Winston Churchill Square. "The Lighter Side of Pro Coro. The Male Choral Tradition". Tickets available at the Winspear box office, 428-1414. Info: www.procoro.ca.

**RARA AVIS: JUST A MINUTE** — Nov 5, 8 pm. Holy Trinity Anglican Church, 10037-84 Ave. Terri Hron (recorder) & Robert Van Houten (bass) playing new works & improvisations. Tickets \$12/\$10, available at the door. Info: 434-2451.

**SUNDAYS AT 3: ORGAN CONCERT SERIES** — Tickets: \$25 adults, \$20 students at the Winspear box office.

**TAFELMUSIK BAROQUE ORCHESTRA** — Nov 2 Winspear Centre for Music, Sir Winston Churchill Square. "Memento Mori: From Holy to Music", featuring readings by actor R.H. Thompson from Oud's Metamorphoses, and music inspired by the stories. Tickets \$40 regular, \$35 student/senior, at the Winspear box office.

**WOODBEND BLUEGRASS BAND** — Nov 4, 8 pm. Southminster-Steelehouse United Church, 10740-15 Ave. Tickets \$15, \$10 student/senior, available at TK or at the door.

## CONCERTS

**BRENT PARKIN** — Nov 2, 8 pm. Acquired Taste Tea Co., 12223-102 Ave. Tickets \$15, available at Acquired Taste. Info: 414-6041.

**BRISAS DE PALMAR** — Nov 8 Unitharian Church, 10804-119 St. 454-8073 Quartet on tour from Santiago, Cuba. Tickets \$12 available, \$15 at door.

**CAROL WELSMAN** — Nov 4, 7:30 pm. Festival Place, Sherwood Park. Internationally acclaimed jazz singer & pianist. Tickets available at the Festival Place box office, 449-3378.

**DENISE DJOKIC & DAVID JALBERT** — Nov 4, 7:30 pm. Horizon Stage, 1001 Calahoo Rd. Spruce Grove. Cello & piano. Tickets \$20 adult, \$15 student/senior, available at the Festival Place box office, 449-3378.

**EDMONTON RECITAL SOCIETY** — Nov 4, 8 pm. Convention Hall, U of A campus David Eggert, cello, & Walter Delchunt, piano. Concert part of the 2004-05 season. Tickets \$20 adult, \$15 student/senior, available at the Festival Place box office, 449-3378.

**FESTIVAL SUNDAY** — Nov 4, 7:30 pm. McDougall United Church, 10025-101 St. Composer-musician Bruce Harding & friends performing spirited new music from around the world from More Voices. Free. Info: 428-1818.

**GRAHAM ANTHONY DEVINE** — Nov 3, 8 pm. Marjory Hall, Alberta College, 10050 MacDonald Dr. British author, presented by the Edmonton Classical Guitar Society. Tickets \$25 regular, \$20 student/senior, at TK, Avenue Quilts or the Gramophone.

**HEAR'S TO YOUR HEALTH** — Nov 10, 5 pm. Bernard Snell Auditorium, Walter MacKenzie Health Sciences Centre, 112 St. U of A faculty members Patricia Tao, piano, Marina Hoover, cello, and Martin Rissley violin, play selection from Shostakovich & Beethoven. Free, open to the public. Info: ptao@ualberta.ca.

**INTERNATIONAL GUITAR NIGHT CANADA** — Nov 5, 7:30 pm. Festival Place, Sherwood Park. North America's premiere mobile guitar festival. Tickets available at the Festival Place box office, 449-3378.

**JAMES KEELAGHAN** — Nov 10, 7:30 pm. Festival Place, Sherwood Park. Tickets available at the Festival Place box office, 449-3378.

**KIERAN KANE & KEVIN WELCH** — Nov 10, 8 pm. St. Basil's Cultural Centre, 10819-71 Ave. Tickets \$15, call TK \$17 at the door. Info: 438-6410.

**AURORA LOVE** — Nov 3, 7:30 pm. Festival Place, Sherwood Park. African-American funk band influenced by roots, jazz, folk, gospel & reggae. Tickets available at the Festival Place box office, 449-3378.

**LUDEWIGS CHAMBER ORCHESTRA** — Nov 3, 7:30 pm. Calgary Lutheran Church, 10015-76 Ave. The Ludewigs Classical Garage band presents its first concert of the season, "Rhythm of Winter", featuring Beethoven's 8th symphony & Mozart's Marriage of Figaro. Patrons are encouraged to bring their children, admission by donation.

**MARIA MUDAIR** — Nov 11, 7:30 pm. Festival Place, Sherwood Park. Tickets available at the Festival Place box office, 449-3378.

**MILL CREEK COUNTRY BAND** — Nov 5, 3 pm. McDougall United Church, 10025-101 St. The British-style brass band opens their season with

## OPEN STAGE

**180° RESTAURANT & NIGHTCLUB** 10730-107 Ave. 474-0233. Every Thu. Hip hop & open mic.

**BACKROAD PUB** 8307-99 St., 430-9200 — Open mic 9 pm. Everyone welcome.

**BUDS LOUNGE** St. Albert, 458-3826 — Open stage 8 pm - 11 pm.

**DUSTY'S PUB** 6402-118 Ave., 474-5554 or 479-0997 — Jam session 9 pm, hosted by Brian Patin.

**J & B BAR** 4003-106 St., 436-4403 — Open Stage 8 pm - 11 pm.

**NUB'S LOUNGE** 7540-82 Ave., 465-4046 — Open mic night.

**NAKED CYBER CAFE & ESPRESSO BAR** 10354 Jasper Ave., 425-9730 — Open stage 8 pm, bring your own instruments, poetry, etc.

**NORTH GLENORA COMMUNITY LEAGUE** 13535 109th Ave. — Jam session 9 pm, hosted by the Wild Rose Old Time Fiddlers Association. Info: Roy @ 457-9417.

**THE BLIND DUDD** 10416-118 Ave., 479-7193 — Open stage hosted by Loren Burnstick, 9:30 pm.

## FRIDAY

**GOBBLE GOBBLE** 12831 Fort Rd. — 8 pm - 1 am, hosted by Jay.

**WOODCROFT HALL** 13915-115 Ave. — Last Fri of the month, 7:30 pm, hosted by the Uptown Folk Club.

## SATURDAY

**BLUES ON WHYTE** 10329-82 Ave., 439-5058 — Blues jam 3 - 8:30 pm.

**CHIMMY'S** 8318-144 Ave. 478-1770 — Open stage 8 pm.

**JASPER PLACE HOTEL** 15303 Stony Plain Rd., 489-1905 — Open Stage, 3 - 6 pm.

**MORANGOS TEX CAFE** 10118-79 St. — 7 pm - 10 pm, hosted by Tommy. Info: www.morangostek.ca.

**NEW WEST TAVERN** 111 Ave. & 151 St. — Afternoon jam session at 3 pm.

**THE DRUM** 11406 Jasper Ave., 454-9928 — 2 pm - 6 pm. All ages open mic.

## SUNDAY

**BAND BIG PUB** St. Albert, 418-6332 — Afternoon jam w/ Carmel by the Sea.

**CARGO & JAMES TEA SHOPPE** 10434-82 Ave. — Open Stage 7 - 10 pm hosted by Rhea March CROWN & ANCHOR 15277-113 St. — 7 pm, open mic jam.

**JASPER PLACE HOTEL** 15326 Stony Plain Rd., 480-6444 — Open Stage hosted by Bruce Fox, 3 - 7 pm.

**NEWCASTLE PUB & GRILL** 6108-90 Ave., 490-1999 — Open Stage w/ Willie James & Crowdad, 3 - 6 pm.

**NIKKI DIAMONDS** 8130 Gateway Blvd., 439-8006 — Open Jam w/ Mike.

**O'BRYEN'S IRISH PUB** 10616-82 Ave., 414-6766 — Open Stage hosted by Joe Bird, 9 pm.

**WUNDERBAR** 8120-101 St., 436-2286 — Open stage country jamboree w/ Rob Jarvis.

## MONDAY

**KINGSWAY LEGION** 10425 Kingsway — 7 pm,

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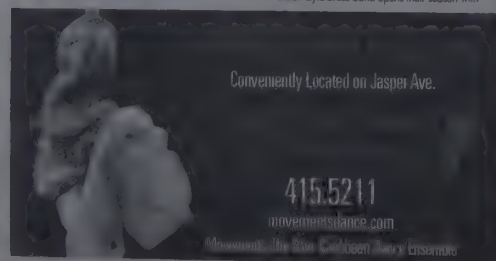
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**Red Western** Cedar Park Inn, Calgary, Iron & 51st Ave. Become more confident speaking to groups & individuals through our proven program info: www.pwnews.org

**SCREENWRITERS CIRCLE** *Free Sat* — First Tue of every month, 7-9 pm. Establish & budding screenwriters discuss craft & share work-in-progress. Info: 429-1621 or visit [www.scribblers.ca](http://www.scribblers.ca)

**SUPPORT GROUP FOR THOSE LIVING WITH THE MENTALLY ILL** — *coordinator* — counselling — centre 11111 Jasper Ave. 489-6215 First & 101st Wed 6-8 pm, noon 7 pm

**THE OUTSIDERS SUPPORT GROUP** — Every Wed, 7-8:30 pm. A support group for families and friends of loved ones who are incarcerated or on parole. Providing emotional support, info and a place to share. 471-1122

**TOASTMASTERS CLUB 7103/105 St** — Every Tue 7 pm. Listening & leadership training. Info: 454-2642

**UPWARD BOUND TOASTMASTERS** Rm 601, Thompson College, 1025/118 St. — Every Wed, 7 pm. Improve your public speaking skills. Info: 477-2642

**WEST END TOASTMASTER CLUB "COMMUNICATION AND LEADERSHIP"** 10451-170 St, River East, Main Floor Boardroom — Every Tue, 7-8 pm. Communication involves listening skills, giving appropriate feedback and public speaking. Join a friendly environment of personal progress and mutual support during two-hour weekly meetings. Info: 495-5424

**YOUNG ADULTS MULTIPLE SCLEROSIS SUPPORT GROUP** Knox Metropolitan United Church, 8307-109 St. — Every third Thu of the month the Edmonton Chapter of the MS Society is offering a support group for people in their 20s and 30s who have MS and their family & friends. Info: 471-3034

## ACTIVISM

**AMNESTY INTERNATIONAL** Knox Metropolitan Church, 83 Ave. entrance, 8307-109 St. — All are welcome. Info: 462-1871

**ANARCHIST TRAINING** *Free Sat* — 10:30 am-12:30 pm. Fine Arts Building, lounge at bottom of stairway, U of A Campus, 114 St & 89 Ave. — Every Sun, 4 pm. Meet for critical discussion of assigned anarchist readings, the theory and practice of anarchism and current international and local events. Current readings available at: [www.anarchistsmills.com/~arc](http://www.anarchistsmills.com/~arc)

**BIKE WORKS** — Fix your own bike! Edmonton Bicycle Commuters' Bike Works is entirely run by volunteers, full hours are Wed 5 pm - 9 pm and Sat 12 noon - 5 pm. Call ahead 433-2433. Full organization info at: [www.edmontonbikes.ca](http://www.edmontonbikes.ca)

**COUNCIL OF CANADIANS** — Every third Wed of the month. An independent, public interest organization that works to promote economic justice, review government and assist Canadian sovereignty. Info: 429-4550

**EDMONTON SMALL PRESS ASSOCIATION** — Every third Wed, 7 pm. ESPA is an activist arts organization with members from 32 countries. Always seeking socially conscious artists, and production volunteers. Info: 434-9236 or contact [edmontonsmallpress.org](mailto:edmontonsmallpress.org)

**INDUSTRIAL WORKERS OF THE WORLD** — Second Thu of the month 7 pm. Rm 2-42 Humanities Building, U of A Campus. Meetings are open to the public. Info: edmonton.iww.ca

**MADELINE SANAM FOUNDATION** Faculte Saint-Joseph, 8406-91 St. Room 318 — Every third & fourth Sat of the month, 9 am - 5 pm. An organization for the emancipation and autonomy of African women through programs on economy, community radio and community health. Offers

training on HIV/AIDS prevention, treatment and harm reduction in French, English and other African languages. Admission free for members membership \$10. Call 490-7332 to register

**PEACE AMBASSADORS INITIATIVE** — Every Mon 5 pm - 7 pm, Education North 4-104, U of A Campus. A youth group that promotes anti-racism & diversity workshops. Info: 425-4644 or [www.peaceambassadors.ca](http://www.peaceambassadors.ca)

**SIERRA CLUB OF CANADA** — Prairie Chapter works with, and is always seeking, ecologically and socially conscious individuals to build a strong grassroots movement in the Prairies. Info: [www.scc.ca/Edmonton](http://www.scc.ca/Edmonton)

**UNESCO COLLABORATION FOR PEACE** — Meets on the last Fri of every month, 3 pm. Bayle McCauley Health Centre, 2nd Fl Boardroom, 10628-96 St. Info: 454-2642

**WOMEN IN BLACK** Strathcona Farmer's Market, 83 Ave & 103 St. — First & third Sat of every month 10-11 am. An international women's peace and anti-racism group formed by Jewish & Arab women in 1988 opposes violence in all its forms. All women, men and children invited to attend a silent vigil. Info: 435-7051

## HEALTH & WELLNESS

**CANADIAN NATIVE FRIENDSHIP CENTRE** — 11205 101 St., 479-1999 Offers a range of services for members of the Native community, including a free community lunch every Friday at noon, employment & Public Health information, counselling referrals & one-on-one support, ADAC & Legal Aid referrals, and low cost or free beds, housing & clothing referrals. Main Basketball 5 pm, Healing Circle 6 pm, Boxing 7 pm Tue Boxing 5 pm, Volleyball 6 pm, sewing Circle 6 pm Wed. Bookwork Class 6 pm, CNCF Powerwork 6 pm Thu. Hip Hop class 5 pm, Crec class 6 pm, boxing 7 pm. Every third Thu of the month the Health & Wellness Centre offers a support group for people in their 20s and 30s who have MS and their family & friends. Info: 471-3034

**CLUB WU** Lullulule, 10544 - 82 Ave. — Fun & innovative weekly activities to get you moving. Visit [www.lullulule.com](http://www.lullulule.com), call 433-9363 or email: [whylecommunity@lullulule.com](mailto:whylecommunity@lullulule.com) to register

**CS3 WORKSHOPS** Catholic Social Services offices at 401-420-0081

**FAMILY CONSTITUTION** — Every 2nd & 4th Wed, 7 pm. 10431-37 Ave. Had enough of analyzing your problems? See yourself from an objective perspective, and find out how you can nourish and energize your life. Info: 957-9162 or [www.constellation.ca](http://www.constellation.ca)

**GENTLE YOGA** Rodha Yoga Centre 9946-87 Ave. — Weekly classes in small group settings and Sunday Satsang (by donation). Enquire about schedule and fees. Info: 432-9363 or [www.rodha.org](http://www.rodha.org)

**HIV NETWORK OF EDMONTON SOCIETY** 300 11456 Jasper Ave. 488-5742 — Hours: Mon, Wed & Thu, 9 am - 5 pm, Tue, 9 am - 7 pm & Fri, 9 am - 4 pm

**LIVING POSITIVE** Suite 404, 10408-124 St. — Every Tue, 7 pm - 9 pm. A confidential space where POC people can discuss & share common issues of concern. A peer-driven, AIDS service organization, providing direct support to people living w/ HIV in

## RED MEAT

Well, Dwight...I reckon that's the last of the cattle I got put auction. Let's get them pumps shut off and lock up all the gates

Can't believe you're shutting down this whole ranch Boss

Sigh: There's only one thing certain in this here life, and that's knowin' that all things I come to an endin' eventually

from the secret files of  
**Max Cannon**

An' besides, them cattle were starin' to get a little funny in the head from all the speed and hormones they were gettin

No kiddin' One'a the heifers tried to cut Burt with a broken bottle

I know it, but that wasn't about the drugs That was somethin' personal between 'em

Alberta Info: 488-5768

**MADELINE SANAM FOUNDATION** Faculte Saint-Joseph, 8406-91 St. Room 318 — Every third & fourth Sat of the month, 9 am - 5 pm. An organization for the emancipation and autonomy of African women through programs on economy, community radio and community health. Offers training on HIV/AIDS prevention, treatment and harm reduction in French, English and other African languages. Admission free for members membership \$10. Call 490-7332 to register

**OPEN YOUR MIND!** 11403-101 St. — Gaden Samten Ling Tibetan Buddhist Meditation Society. Meditation and Buddhist teachings by our resident teacher, Tibetan Buddhist monk, Kushok Lobsang Phendach, Beginners Tue, 7 pm. Intermediate Wed, 7 pm. Advanced Sat, 11 am. Info: 479-0014 [www.gadenintention.org](http://www.gadenintention.org)

**ORGANIC ROOTS WORKSHOPS** (8225-112 St.) — Info: 413-1730

**RAJA YOGA MEDITATION** — #208, 10132-105 St. In association with the Brahma Kumaris World Spiritual Organization. For info on introductory classes or events go to [www.bksw.org](http://www.bksw.org) or call 425-1050

**TRANQUILITY MEDITATION** 10502-70 Ave. — Every Wed, 7 pm. Meditation w/ Tibetan traditional female lama Ani Kunsang. Info: 633-6157

**YOUNG ADULTS MULTIPLE SCLEROSIS SUPPORT GROUP** Knox Metropolitan United Church, 8307-109 St. — Every third Thu of the month the Edmonton Chapter of the MS Society is offering a support group for people in their 20s and 30s who have MS and their family & friends. Info: 471-3034

series, outlining Jesus' place in history & culture with David Goss, Director of the Manning Centre at Augustana College. For info to register for the series call 459-5511 or email: [programs@knox.ca](mailto:programs@knox.ca)

**LEGACY: OUR VOICES** — Nov 2, 7 pm. Roslyn Ben & Grill, 10475-80 Ave. Presented by TALEC Edmonton, Joan Renee Engler, Jennie Frost, Mary Gilman sharing stories from the St. Vincent Island a compilation of stories from Carri's newsletter. \$5.00 admission. Info: 433-2932

**LUNCH BY THE BOOKS** — Stanley A. Milner Library, Sir Winston Churchill Square. A free-noon-hour learning series presented by the U of A's Faculty of Arts & the Edmonton Public Library. Nov 16 Unraveling Secrets of the Past, Professor of Anthropology Andrew Weber will discuss how DNA analysis, climate modeling & radio-carbon dating are being used to help solve the mystery of how and why an entire culture disappeared in Bolivia, Siberia. Info: [www.volvetvulberta.ca/arts/lunchbythebooks.cfm](http://www.volvetvulberta.ca/arts/lunchbythebooks.cfm)

**NAKED POETRY CAFE & ESPRESSO BAR** 10354 Jasper Ave. 425-9730 — Every Thu open stage poetry readings.

**PEOPLE IN YOUR NEIGHBOURHOOD READING CIRCLE** — Every Sat, 10 am. Stony Plain Library 112 4613-52 Ave. Stony Plain Info: 963-5440

**PHILOSOPHY CAFE** — Stanley A. Milner Library, Sir Winston Churchill Square. An ongoing series of Philosophy Cafes presented by University of Alberta academics. Nov 4, 2 pm. Topic: Cloning, Stem Cells & Public Health. From Dolly To South Korea with Dr. Timothy Caulfield, moderated by Associate Professor of Philosophy Dr. Glenn Greiner. Info: Ben at 496-1822

**POETS HAVEN WEEKLY READING SERIES** — Every Mon, 7 pm. Upper Crust Cafe, 10909-86 Ave. Info: [avillan@metronet.ca](mailto:avillan@metronet.ca) or 422-8174

**POET'S INK WRITING EVENINGS** — Castle Rock Pub, 570 St. Albert Rd. Writing evenings every Sun except long weekends.

**REVEREND D. KATE** Turning Point 12840-109 Ave. — Every Sun, 11 am. Seminar

**SCIENCE & RELIGION LECTURE SERIES** — Nov 2 & 9, 7 pm. McDougall United Church, 10025-101 St. The modern world is one dramatically altered by centuries of scientific accomplishment. These lectures intend to extend focus beyond scientific theory to harmonize Christian faith with current investigation.

the culture. Facilitated by Dr. Clair Woodbury & Joyce Modson of the Congregational Life Centre. Registration information is \$40. call 428-1818. More info: [www.greatwest.ca](http://www.greatwest.ca)

**SUBALTERN VOICES LECTURE SERIES** — The University of Alberta's Science Department presents a monthly speaker series. Subaltern voices, speaking & listening from the Disfranchisement, Nov 21, 7-9 pm. 104 Tory Building U of A Campus. Rita Dransom, Postdoctoral Fellow, Political Science & Studies. Theorizing Accountability: A Case Study of Women in Contemporary Postcolonial Theory

**T.A.L.E.S. STORYTELLING CIRCLE** — Second Fri of every month. Stony Plain City Arts Centre, 10945, 84 Ave. Admission \$5.00 for adults, \$3 fee first visit free. Info: 433-2932

## QUEER

**AGAPE** Education facility, U of A Campus — Focus group on sex and gender differences in education & culture. Pre-service & practicing teachers, community members welcome. Email: [andrea.grace@ualberta.ca](mailto:andrea.grace@ualberta.ca) for Agape events scheduled. Info: 492-0772

**INSIDE/OUT U of A Campus** — A campus-based organization for LGBTQ faculty, graduates, academic & staff. Straight allies are also welcome. Monthly meetings. Contact [kwell@ualberta.ca](mailto:kwell@ualberta.ca) or [mwhon@ualberta.ca](mailto:mwhon@ualberta.ca)

**PRIDE CENTRE** 9540-111 Ave. 488-3234 — GLBT & Supporters Community & Resource Centre. Join a group or take part in special programming. Hours 10 am - 10 pm. Info: [www.pridecentreofedmonton.org](http://www.pridecentreofedmonton.org)

**THURSDAY**

**BISEXUAL WOMEN'S COFFEE GROUP** — Second Thu each month 7:30 pm. A social group for bisexual and bisexual women. More info groups.yukon.ca/groups/bwedsnet

**FREE TO BE VOLLEYBALL** Amishway Academy, 101 Airport Rd. — Every Thu, 8 pm - 10 pm. GLBT players, intermediate level. Coaching & drills provided. Info: Alex at 424-9984 or [flipside@telus.net](mailto:flipside@telus.net)

## READINGS & LECTURES

**ARTIST DAVID HOFFOS** — Nov 10, 5:10 pm, Rm 2-20, PAB, U of A Campus. PFA artist David Hoffos has had an extremely active career, exhibiting numerous international & solo shows of his compelling multi-media installations.

**JESUS THROUGH THE CENTURIES** — Every Thu, until Nov 2nd Star of the North, 3A Vidal Ave., St. Albert Star of the North Retreat Centre offers this lecture

**POPULUXE**  
Mid-century Modern and Vintage Objects for the Home

12607-508 Ave. Edmonton Ph: 862-8643 or [Populuxe.com](http://Populuxe.com)

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Personal Matchmaking  
4-TALKS 448-2557  
More info: [www.see.greatwest.ca](http://www.see.greatwest.ca)

**Tix** ON THE SQUARE

The Double Inconcestry  
Studio Theatre  
Until Nov 11

**Stephen Anthony Davies**  
Edmonton Classical Guitar Society  
Nov 3

**Margal O'Neil Holman Collection**  
Rivendale Community Hall  
Nov 3

**Last We Forget... A Musical Tribute**  
Cosmopolitan Music Society  
Nov 4

**Woodward Stingers Band**  
Southminster-Stehner  
United Church  
Nov 4

**Eric Plummer Theatre Music**  
Mill Creek Colliery Band  
Nov 5

**The Live Wire Trio** *Live Wire Trio*  
Live Wire Productions  
Nov 5-11

**0800. 103 Avenue**

**DUSTERS**  
**PUB**  
DRINK  
SPECIALS  
BRAND NEW MENU  
BOOK YOUR PARTIES  
WITH \$15 TAX 178 0887

**FREE POOL**  
THURSDAY  
**JAM SESSION**

**UPCOMING EVENTS**  
NOVEMBER 3<sup>RD</sup>-4<sup>TH</sup>

**BIG RED SHOE**

6402-118 AVENUE  
474-5554

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**NightLine PERSONALS**

**SEXY !!**  
Girls

Edmonton  
USE CODE: 175  
**780-665-4444**

1-900-561-5555 75min \$25/call

**MOBILE DATING FREE TRIAL • TEXT FLIRT TO 53793**



Recreational night every Wed., all levels welcome.  
**GAYWIRE** @ SR 88.5 — 6 pm. Edmonton's only radio  
 serving gay, lesbian, bisexual and transgender  
 voices. Featuring news, local and international  
 features and community events.  
**HY POSITIVE GUT SUPPORT GROUP** — Every Sat-  
 urday, 7 pm - 9 pm, Pride Centre (9540-111  
 Ave.) Drop in support group facilitated by Mark  
 from HIV Edmonton.  
**ILLUSIONS SOCIAL CLUB** The Roost, 10345-104 St  
 — Second Thu of each month. Cross-dressers,  
 transsexuals, friends & supporters meet. Info. 387-  
 3343 or go to groups.yahoo.com/group/edmon-  
 ton\_hy\_dancers/  
**ILLUSIONS LEARN TO SWIM** — Transsexuals and  
 competitive swimming with coaching.  
 Beginners encouraged to participate. Practices  
 every Tue & Thu. Socializing after practices. Info  
 www.geocities.com/swimmingweds\_adm  
**SENIORS DROP-IN** — Every Thu, 10:30 am - 3 pm,  
 Pride Centre (9540-111 Ave.) Hosted by Jeff  
 Boyce. Info: 488-3234

## SATURDAY

**CHICKADEE TRAIL** 1000-10000's VALLEY  
 Gateway Centre & Recreation Centre, #100, 3474  
 - 100th St. N. — 5-7 pm. group supper each  
 week - (no bowling optional). Cost is \$15 per  
 person. Info: Peter 483-1075.  
**YOUTH UNDERSTANDING YOUTH** Pride Centre  
 9540-111 Ave. — Every Sat, 7-9 pm. Providing  
 a warm and friendly place where lesbian, gay,  
 bisexual, transgendered, straight and questioning  
 youth under the age of 25 can gather to have fun  
 and learn about themselves and others in a safe,  
 supportive and caring environment. Info: mem-  
 bers.show.ca/ryy  
**NORTHERN CHAPS** 10042-106 St. —  
 Edmonton's original leather-leath-uniform club  
 meets the first and third Sat of every month, 9 pm  
 Info: nora@northernchaps.com or www.northern-  
 chaps.com

## SUNDAY

**ARCTIC FRONTIERS** — 10 am. A group of gay  
 and lesbian runners meet Sun mornings and hits  
 the river valley trails. Runners of all speeds are wel-  
 come. Our runs are typically 7-10 km long and  
 take 40-60 minutes. Info: 436-7892.  
**BEARS MOVE NIGHT** Pride Centre, 9540-111 Ave.  
 — Last Sun of every month, 1 pm - 6 pm. Moves  
 in the TV room. Info: 488-3234  
**EDMONTON TRANSEXUAL PEP SUPPORT GROUP**  
 — Every 2nd & 4th Sun, 2 pm, Pride Centre

(9540-111 Ave.) Info: 488-3234.  
**LAMBDA CHRISTIAN LUTHERAN CHURCH**  
 Cornsua United Church, 1148 84 Ave. —  
 Lambda provides a safe and healing space for  
 Edmonton's gay, lesbian, bisexual, transgender  
 and heterosexual Christians and their friends. All  
 denominations, faiths welcome. Worship at 7 pm,  
 Sun. Info: 887-8611 or lambdachurch@shaw.ca  
**MEN'S DISCUSSION GROUP** Pride Centre (9540-111  
 Ave.) — Every Sat, 7 pm. Men's social & discus-  
 sion group. Call: 488-3234  
**SOUTHMINSTER-STEINHILF UNITED CHURCH**  
 10740 19 Ave. — 10 am: Welcomes people of all  
 sexual orientations. Info: 987-4974  
**SPIRITUAL LIVING CENTRE** — Celebrating and  
 embracing the spiritual magnificence in all  
 www.spiritualivingcentre.com, 989-3752

## MONDAY

**COMMUNITY POTLUCK DINNER** — Second Mon of  
 every month, 6:30 pm, Pride Centre (9540-111  
 Ave.) Bring your favourite dish & share with friends  
 & family.

## TUESDAY

**EDMONTON RAINBOW BUSINESS ASSOCIATION**  
 — Every second Wed, for drinks, munchies & con-  
 version. Info: 422-6207 or  
 www.edmontonrba.org  
**FREEDOM METROPOLITAN COMMUNITY CHURCH**  
 of EDMONTON 10086 MacDonald Dr. — 7-15

pm: A church for all people. Info: 429-2321.  
**GROUP MOVE NIGHT** — Phone to find out what  
 moves, when to meet and where. Join us for coffee  
 afterwards, too. Cost: Free for 2 members plus the  
 other costs. Info: 454-0313.  
**MAKING WAVES SWIMMING CLUB** — Recreational  
 and competitive swimming with coaching.  
 Beginners encouraged to participate. Practices  
 every Tue & Thu. Socialization after practices. Info:  
 www.geocities.com/makingwaves\_adm.  
**OUTREACH Heritage Room, Alhambra Hall, U of A**  
 Campus — 5 pm. U of A's largest group for gay, les-  
 bian, bisexual, transgendered and straight but  
 friendly students, staff and faculty. Open to the  
 community, not just U of A. Info:  
 www.outreach.psy.ualberta.ca or  
 outreach@ualberta.ca

**PRIDE PRIDE PRIDE** 9540-111 Ave. — Support meet-  
 ing first Tues every month at 7 pm for parents, fam-  
 ilies and friends of lesbian, gay, bisexual and  
 transgendered people. Info: Rudy at 436-1998 or  
 edmontonrba@geocities.ca  
**TRANS SUPPORT GROUP** Cornsua United Church  
 meeting room, 1148 84 Ave. — Second Tue of  
 every month, 7:30-9:30 pm. TTIQ, an education &  
 support group for trans-identified & questioning  
 people. Info: 718-1412 or rtiq@alliance@shaw.ca

## WEDNESDAY

**FREE TO BE VOLLEYBALL** Amiskwac Academy, 101  
 Airport Rd. — Every Wed, 8 pm - 10 pm. GLBT  
 players of all levels welcome. Info: Marc at 445-  
 0356 or prairie@amiskwac.com  
**OPEN DOOR CLUB** — Every Wed, 8 pm, Grant  
 MacEwan College - City Centre Campus (106 &  
 217A) A social group for GLBTQ students, faculty &  
 friends at Grant MacEwan College.  
**YOURS, MINE, OURS AND Y' (YOU)** — A support  
 group for GLBTQ partners, parents and their friends.  
 Meets first and third Wed of the month. Info: 426-  
 6311 or 415-5434

## BATH HOUSES

**DOWN UNDER** 12224 Jasper Ave., 482-7960,  
 www.gayedmonton.com  
**STEAMERS** 9668 Jasper Ave., 422-2581  
**STEAMHOUSE** 11745 Jasper Ave. — Open 24/7  
 Info: 451-5554.

## DANCE

**DANCE OF UNIVERSAL PEACE** — 2nd & 4th Mon of  
 each month, 7:30 pm, Riverview Hall, 9231-100  
 Ave. Info Call: 467-1285  
**HOMAGE A BILLY BOB/HOMAGE TO WILLIAM  
 THOMPSON** — Nov 4, 8 pm. Eva O. Howard the  
 artist, Victoria School, 10210-108 Ave. Cite Ballet  
 welcomes their new artistic director, Francis  
 Chevrement, with the premiere of three new  
 works: "Rondo Capriccioso", a special dedication  
 to William Thompson in "Purple Thought", and a  
 contemporary piece by resident choreographer  
 Solveig Greenwald entitled "Mendicant". Also featur-  
 ing a recreation of Thompson's "Kaleidoscope",  
 originally created for Cite Ballet in 2001. Tickets  
 \$20 adult, \$15 student/senior, available at Balle  
 Dance Shoppe (10990-124 St.) or call Cite Ballet  
 at 472-7774. Info: www.citeballet.com  
**RODA DE CAPOEIRA** — Every Sat, 1 pm, Capoeira  
 Academy, 10540 Jasper Ave., 709-3500 A free  
 performance of Capoeira, a Brazilian mix of  
 dance, martial arts & music, invented by African  
 slaves. Info: www.capeiraedmonton.com  
**UNBOUND** — Nov 17 & 18, John A. Hoar Theatre,  
 10045-155 St. BWDC presents French Canadian  
 talent Wei Wei Wang, giving his rich cultural  
 background and dance training from China a  
 provocative contemporary twist. Chinese Opera is  
 his launching point for a piece that combines pow-  
 erful athleticism with subtle and intricate gestures.  
 Tickets available at TIX.

Mo' Divas is a theatrically staged concert, a  
 tradition of "Anti-Misbehavior". The Divas deliver  
 songs from memorable song spanning 40 years of  
 music drawn from seven styles: opera, Broadway  
 jazz, blues, soul, spirituals and gospel. Stars: Sheri  
 Graha Boston, Andrea Jones-Sacajaw, John  
 Pitman, Maddox Theatre. Tickets \$45-\$60, avail-  
 able at the Citadel Box office.

**10 DAYS ON EARTH** — Until Nov 26, Raxy Theatre,  
 10708 124 St. Created and performed by David  
 Burkart. Daryl, a mentally challenged adult, does  
 not realize his mother has died in his absence. For  
 10 days straight he undergoes a series of ordeals.  
 10 Days On Earth asks: if you were alone would  
 you know it, would you feel lonely? Theatrical  
 Network. Tickets \$25-\$25, \$18-19 at TIX or the  
 Network box office.

**CHAMPION VANDERBILT** 10229-83 Ave. —  
 0695 — Every Sat, 11 pm. (except last Sat)  
 Monday) Champcom comedy improv.  
**CRY HAVOC** — Nov 24 8 pm, Nov 5, 2 pm  
 Tegel Theatre, Concordia University, 7175  
 Blvd. A three act WWI drama by Allan King  
 examining the reality of the darkest hours of war  
 in the Pacific & the heart-wrenching loss of  
 Robert's Nightingales. Tickets \$10, \$5  
 student/senior, at the door. Info: 479-8488  
**DIE NASTY VANDERBILT** 10229-83 Ave. —  
 Every Mon, 8 pm. Info: www.die-nasty.com  
**DON GIOVANNI** — Nov 4, 7 & 9 Northern  
 Jubilee Auditorium by Wolfgang Amadeus  
 Mozart. Edmonton Opera celebrates the 250th  
 anniversary of the birth of the composer — a  
 story about a guy who's half-indecible and half-  
 insane, but will be sure he's sorry if the opera  
 on eternity in Rome? Tickets from \$57.50  
 \$267.30, available at TIX, and the Edmonton  
 Opera or Jubilee Auditorium box offices.

**EROS & THE NIGHT ANT** — Nov 9-25, Tue-Sat  
 Sat matinees at 2 pm, Vancouver Theatre  
 Our drama launches its sexy, desperate, self-  
 the, off-the-hungry Eros, God of Love, patron  
 Cathy Denko, Sheri Somerville & Ryan  
 Sigurdson. Directed by Stewart Lamont. Ticket  
 \$20 adult, \$15 student/senior, at the Vancou-  
 box office. Live night & 11 pm matinee are  
 What You Can.

**HANA'S SUICIDE** — Until Nov 12, Citadel The-  
 by Emil Shih. In March 2000, a suicide bomb  
 Schwartz arrived at a children's Holocaust  
 museum in Tokyo, Japan. On the outside  
 ed in white, were the words: "Hana Brady  
 16, 1931" and "Waisankind" — the Ger-  
 word for orphan. Who was Hana Brady? It  
 happened to her. Directed by Allen Macdonald  
 Play Series, Shock Theatre. Tickets \$20-\$30  
 available at the Citadel Box office.

**MOTHER COURAGE AND HER CHILDREN** — Nov  
 18, 8 pm. Timms Centre for the Arts, Sacore  
 "Playing Spaces, U of A campus ABEDAM  
 Productions presents Bertolt Brecht's epic Med  
 Courage storms the stage with a poignant  
 hating examination of poverty, desperation &  
 fickle relationship between war & profit. Total  
 at the door or at the HUB info desk on corner  
**RAPID FIRE THEATRE** 10229-83 Ave. 448-0695  
 Every Fri at 11 pm Rapid Fire's insane improp-  
 show, \$10.

**THE DOUBLE INCONSTANCY** — Nov 21-21, Sol  
 Theatre, Timms Centre for the Arts, U of A  
 by Pierre Corneille de Marivaux, translated by  
 Nicholas Wright. A sparkling comedy of man  
 from the recently rediscovered Marivaux, a  
 Silva and Harequin succumb to the playful  
 court life, thanks to the intervention of a plebeian  
 Prince. Directed by Marianne Copthorne. TIX  
 \$8-\$20, available at TIX or the Timms Centre  
 office.

**THE LIES WE TELL OURSELVES AND OTHER PR**  
 — Nov 8-10, 8 pm, Eastglen Theatre, 1-24  
 St. Revolution Productions presents its delirious  
 jest, a story about finding truth in a world of  
 farcical. Written by Angie Wandler, directed by  
 Hayley Toome. Tickets \$10, \$8 student/senior  
 available at TIX. Info: revolutionproductions  
 mail.com.

## THEATRE

**3 MO' DIVAS** — Until Nov 12, Citadel Theatre  
 Created by Marion J. Coffey. The talents behind  
 last year's "Cookin' At The Cookery are back. 3

Call our hotline, 430-9043, between 1  
 and 1:15 pm on Friday, indicate which  
 of the prizes you'll be vying for, and  
 give our FREE STUFF operator the cor-  
 rect answer. If you reach our answering  
 machine, hang up and try again. You may not win FREE STUFF by leav-  
 ing messages on our voice mail, sending faxes to the SEE office, or if you  
 have won in the last 30 days.

Prize: A double guest pass to see *Little Miss Sunshine* at the Cornsua  
 Theatre.  
 Skill testing question: In *Little Miss Sunshine*, why has Paul Dano's char-  
 ter Dwayne taken a vow of silence?

Prize: A double guest pass to see *Shurtbus* or *Marie Antoinette* at the  
 Princess Theatre.  
 Skill testing question: Before the film's name was confirmed, what was  
 the working title for *Shurtbus*?

## LIVE COMEDY

**DUKE OF ARGYLE** 7230 Argyle Rd., 465-7914

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He is one of the most widely acknowledged legends of our time.

His name is synonymous with the most significant scientific discovery of our time.

His work has been the subject of countless accounts of encounters each year.

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Every Sun Yuk Yula On tour hosted by Paul Svein. JUST FOR LAUGHS COMEDY TOUR - Nov 21, 7 pm Jubilee Auditorium Greg Proops hosts the show, backed up by some of the best stand-ups from Canada, the US and Ireland. Featuring Todd Lynn, Jay Bell, John Caporale & Jim David. Tickets \$35.50-\$49.50 at TM or the Jubilee box office.

LEGENDS PUB #105, 6101-172 St. 441-2786 - Every Mon Yuk Yula comedy tour. THE COMEDY FACTORY 408-3414 Gateway Blvd., 408-4999 - Nov 24 Jason Blanchard. Regular shows Thu & Fri 8:30, Sat 8:30 & 10 pm. Wed Whimsy Wednesday.

THE COMIC STRIP WEAM 483-5999 - Nov 2-5 Cns No-nonsense of Just for Laughs! "Was Guys" with Paul Breen. "Powerman" and "The Goodbye Hugs" or "Hugs Monday" audiences compete for audience approval Tue Alternative Comedy night, hypnotists,

magicians & street performers Wed Surprise head 10:30 Info: www.thefoxtheatre.com YUK YUKS 66 St. & 127 Ave. Longbridge Hall - Nov 25 Kenny Robinson, Sean Lacombe, Todd K & Bob Keale Wed Pro Am Comedy Jam. Info 432-8867

**ALT CINEMA**  
BLOWN IN THE WIND - Centennial Room, Stanley A. Milner Library, Sir Winston Churchill Square Mon, 7 pm. Documentary about Depleted Uranium used in modern munitions and its effects on soldiers, the public and the environment. Jointly sponsored by Earth's General Store & Project Poughkeepsie. Free, donations accepted. Info eg@interburan.com or 988-2713

CINEMA AT THE CENTRE - Stanley A. Milner Library, Sir Winston Churchill Square Nov 8, 7 pm. Rad Lupin director Claude Kuhn's sinister noir thriller follows a man and his increasingly panicked search for his missing wife. French, with English subtitles.

C.S.A.: CONFEDERATE STATES OF AMERICA - Metro Cinema, Zedler Hall, Citadel Theatre Complex, 9928 101A Ave. 425-9212 Fri & Sun, 7 pm. Sat & Mon, 7 pm. American history is turned on its head in this bitterly satirical mockumentary from writer and director Kevin Willmott taking the form of a BBC-style documentary about slavery in America, the beginning of the Confederate States of America, tracing the South with the Civil War. EDMONTON'S HISTORICAL PROVINCIAL MUSEUM Auditorium, 102 Ave & 128 St - Fall '06 series Marilyn: The Last Icon Nov 6 Bus Stop, a raucous

comedy with Monroe as an untalented club singer being pursued by a fanzoid who, in his desperation to marry her, stages a kidnapping. Directed by Joshua Logan.

GLOBAL VISIONS FILM FESTIVAL - City Centre Cinemas Nov 2-6 The 25th anniversary of Canada's oldest documentary film festival, themed "Shades of Reality", aims to engage the film community with social and environmental issues globally, nationally and locally. Tickets available at Earth's General Store, Alternative Video Spot, TIX & MEC. Full festival info at www.globalvisionsfestival.com

ONLY HUMAN - Metro Cinema, Zedler Hall, Citadel Theatre Complex, 9928 101A Ave. 425-9212 Fri & Sun, 7 pm. Sat & Mon, 9 pm. When Sam comes home to introduce her fiancée Rafi to her diasporic Jewish family, everything goes smoothly until the lovers belatedly reveal that Rafi is

Palestinian. Starring Oscar-nominated Norma Aleandro, this irreverent family comedy uses unrelenting humor to rework the age-old story of meeting the parents.

WELCOME TO THE REEL WORLD FILM SERIES - CAB 243, U of A campus. Nov 15, 5 pm. Life and Debt, University of Alberta International presents a documentary that weaves together the stories of individual Jamaicans whose survival strategies and parameters of day to day existence are determined by the U.S. and other foreign economic agendas. Followed by Q & A period with Dr. Ali Abdi. For details on other films in the series see [http://www.international.uniba.ca/global\\_events/pipil201/](http://www.international.uniba.ca/global_events/pipil201/). Screenings are free of charge.

**IMAX THEATRE**  
FAMOUS PLAYERS  
UNIVERSITY CITY  
West Edmonton Mall  
IMAX CORPORATION

SHOWTIMES NOVEMBER 3-9, 2006

**GARNEAU**  
6717-100 St. 433-0778  
LITTLE MISS SUNSHINE  
Fri/Sat 7:00, 9:00, Sun 2:00  
Cns language, mature themes  
PRINCESS  
10337-87 Avenue 433-0778  
SHORTS  
Highly 7:00, 9:00, Sat & Sun movies 2:00 English sexual content  
MAGIC LANTERN CINEMA  
250 Main Street, S. 942-2332  
METRO CINEMA  
9029-101A Avenue Zedler Hall, Citadel Theatre 425-9212  
C.S.A.: CONFEDERATE STATES OF AMERICA  
Fri/Sat 9:00, Sun 2:00  
GRAND THEATRES  
CANTON MILNERS SIR WINSTON CHURCHILL AVE. ST. ALBERT 439-8922  
SANTA CLAUSE 3: THE ESCAPE CLAUSE  
Fri/Sat 1:15, 3:45, 6:15, 8:45, 11:15  
THE DEPARTED  
Daily 8:25, Cns language, violence  
FLUSHED AWAY  
Daily 1:15, 2:45, 3:45, 6:15, 8:45, 11:15  
MAN OF THE YEAR  
Fri/Sat 1:15, 3:45, 6:15, 8:45, 11:15  
SAW III  
Daily 12:00, 2:30, 5:00, 7:30, 9:30, 11:30  
ST. ALBERT CINEMAS  
470-140 St. 433-0778  
LEDCO CINEMAS  
4702-50 St. 436-7778

**CITY CENTRE CINEMAS**  
3900-101A Avenue 433-0778  
THE PRESTIGE  
Fri/Sat 12:00, 2:30, 5:00, 7:30, 9:30, 11:30  
SAW III  
Fri/Sat 12:00, 2:30, 5:00, 7:30, 9:30, 11:30  
DEATH OF A PRESIDENT  
Fri/Sat 12:00, 2:30, 5:00, 7:30, 9:30, 11:30  
CATCH A FIRE  
Fri/Sat 12:00, 2:30, 5:00, 7:30, 9:30, 11:30  
RUNNING WITH SCISSORS  
Fri/Sat 12:00, 2:30, 5:00, 7:30, 9:30, 11:30  
FLUSHED AWAY  
Fri/Sat 12:00, 2:30, 5:00, 7:30, 9:30, 11:30  
THE DEPARTED  
Fri/Sat 12:00, 2:30, 5:00, 7:30, 9:30, 11:30  
THE QUEEN  
Fri/Sat 12:00, 2:30, 5:00, 7:30, 9:30, 11:30  
THE GUARDIAN  
Fri/Sat 12:00, 2:30, 5:00, 7:30, 9:30, 11:30  
CLAREVIEW 10 CINEMAS  
4211-101A Avenue 433-0778  
THE SANTA CLAUSE 3: THE ESCAPE CLAUSE  
Fri/Sat 12:00, 2:30, 5:00, 7:30, 9:30, 11:30  
FLUSHED AWAY  
Fri/Sat 12:00, 2:30, 5:00, 7:30, 9:30, 11:30  
SAW III  
Fri/Sat 12:00, 2:30, 5:00, 7:30, 9:30, 11:30  
THE PRESTIGE  
Fri/Sat 12:00, 2:30, 5:00, 7:30, 9:30, 11:30  
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**OPEN AUDITIONS:** every Friday, evening, 8pm-12am  
**THE IVORY CLUB 2940**  
 Calgary Trail, Edmonton's only  
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 addiction, recovery from alcohol  
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**FIRST CHOICE**





# Your moans: his music

Distinguishing agrezophilia from ecouterism

Dear Josey,

Is there a term for people who share these fetishes: Boots and people who love to hear other people have sex? Hearing a woman have sex is a complete turn-on for me, yet I've never met anyone who shares that fetish... yet anyway.

Aurally Fixated

Dear Josey,

Do the boots and the listening to people have sex have to happen at the same time? Cause if that's the case then, no, there's no term for it.

Realism (named after a kinky 18th Century French novelist named Nicolas Edme Reil) is the term for boot and shoe fetishism (sorry, boots don't get their own term). Not limited to humans, according to *The Encyclopedia of Unusual Sex Practices*, there was a case of a chimpanzee that was raised in captivity and developed a boot fetish. He would masturbate by rubbing on the boot of the caretaker.

As for getting off on the sound of people having sex, well, that's a pretty common side effect so unless you absolutely have to hear a woman (preferably, I presume, wearing boots) having sex to get off, I doubt that one qualifies as a fetish.

However, if the woman is on the other side of the doorway and doesn't know you're listening and you get off (sort of like acoustic voyeurism), that's called ecouterism. Going the other way, agrezophilia refers to those who get off knowing others can hear them while an acoustophile gets

## MY MESSY BEDROOM

JOSEY VOGELS

off on sounds in general, be they sexual or not (apparently middle C on a piano, for example can get people pretty randy). All of which makes you, I dunno, a retecouter-coustophile?

Anyway, while you may not find someone who enjoys both your fetishes as you do, you might be able to find a gal who'll wear her boots to bed and kick up a fuss while you do it. In the meantime, toss in a porno, face the TV towards the wall and head over to bootlovers.com for some visuals. Or if rubbers are more your thing, try rubberbootsex.com.

Dear Josey,

I just noticed that over the years my labia and the surrounding area have become darker. I'm Asian so my genitalia were never exactly pink but now it's a light shade of brown. Is there any way to make genitalia lighter?

Changing Lip Colour

Dear Josey,

The length, size and coloration of the vulva (the name for the whole external kit)

vary from woman to woman. It may appear pinkish, purplish, or brown depending upon your own skin coloring. Like nipples, the vulva can change color as women (of all races) age.

There are products available to lighten the skin but most of them contain hydroquinone, which can cause skin peeling and has been banned in the UK, so you don't want to be slathering that on your bits. Like I always say, female genitalia are like snowflakes—no two are alike. And just as the colour of our eyes, our hair, and our skin makes us unique, the colour and look of your vulva is unique to you and you alone. And, these days, when it comes to vulvas, unique is where it's at.

Don't believe me? Read on.

Dear Josey,

I think I have larger-than-normal labia majora. I'm newly single and a little hesitant to test the waters with new guys

**As for getting off to the sound of people having sex, well, that's a pretty normal side effect.**

because I'm afraid they might think it's gross. My previous boyfriend didn't really say anything about it, but I never came right out and asked him what he thought.

Big Lipped

Dear Big,

According to the website [sexylabia.com](http://sexylabia.com), it's "becoming hip to be a woman with big sexy labia."

The site claims to "mark the end of labia shame and the beginning of an age where you as a woman can also be proud to be 'endowed.'" Alongside some large-labia positive articles, the site has some hot pics of meaty labia that might make you feel better.

But before I start getting too many letters from women now worried their labia are too small, let's not allow ourselves to get into a size and shape tizzy like the boys, shall we ladies?

It doesn't help when most of the other vulvas we see are the perky, pink pussies of porn (unlike the boys, it's a little hard on the neck craning to check out the other ladies vulvas in the locker room). But, rest assured, as I mentioned earlier, women's genitals come in all shapes, colors, textures, and sizes.

As for guy's reactions, "My, what big labia you have," isn't exactly gonna land him a return invite so most guys aren't going to say anything if you're not his particular ideal (though he's obviously not very hip if it isn't).

But rather than worrying about how guys are gonna react, why not work on your labia pride. After all, in some cultures, women with large inner labia are considered so attractive less endowed women work on making their own larger.

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friendship. I am very open  
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# SEXSEARCHEDMONTON.com

## ADULT PERSONALS

SIGN UP FOR FREE!

### LOOKING FOR HOT ACTION

Looking for an adventurous man to rock my world. Got what it takes? Send message to **froggy44067**. SWF 23.

### HI, IM SOOOO HORNY!

Im looking for a fun guy just to hang out either with friends or just the two of us in the bedroom. ;) Get with **SexxiBabi69**. SWF 29.

### BIG JUGGS BIG BOOTY!

Guys or girls who just want to have an awesome time! Look me up, **bigboobbooty**. SBF 29.

### WILDCAT76

I need alot of loving. Can you handle me? SWF 22



### MMMM...UP FOR A NIGHT?!

I love sex! Can't do it just once, unless you want me to beg. Send a message to **21SexyGirl21**. SAF 29.

### LOOKING FOR A GOOD SEX BUDDY

I like to make love all night till the early morning. Look for me, **sexxyOral746**. SWF 27.

### HOTTRAVELER69

I'm looking for a few good men to help me while im on the road. SWF 29



### THINK YOU CAN HANDLE IT?

Im skilled for all purposes sucking, fondling, pushing and pulling. Look for **70cote**. SWF 25.

### I NEED SOME PASSIONATE SEX!

If it sounds good I'll do it. If it feels good I'll do it alot. Look 4 **babywoman067**. SBF 25.

### LOOKING 4 A GUY TO HAVE FUN WITH

I want a man that can fullfill all me sexual needs and fantasies. Send a message to **jellibeans023**. SWF 26.

### I WILL DO ANYTHING!

Sexy babe thats so tight and wet. Send a message to **babyfine4614**. SWF 25.

### I AM YOUNG AND KINKY

Looking for a man looking to explore some sexual ideas. Send a message to **kiss876flirt**. SAF 24.

### SWEET AND CREAMY COCO!

I have good skills under the sheets. I want to show you what I can do. Get with my booty, **HersheyChocolat**. SBF 23.

### LOOKING FOR OUTSIDE FUN!

Interested in voyeur, multiple people and kinky sex. You need to get in touch with **TruelyTastey**. SWF 24.

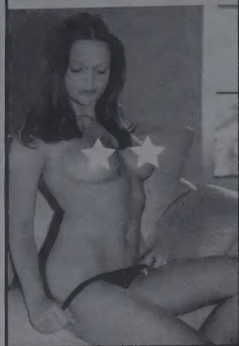
### BEYOURBABE234

Small town gal look'n for a big city guy. SWF 29



### PERFECTITSS

Ready for a stallion. SWF 25



### AVAILABLE FOR OUTRAGEOUS FUN

I like men who are tall and dark with strong hands and a washboard stomach. Send a message to **FiddleDown**. SWF 25.

### MY MOUTH IS FOR PLEASURE!

I love kissing with my big full lips, not just on the mouth! Send a message to **WantitBadly**. SWF 23.

### PLEASE TEACH ME WHAT TO DO!

Im very submissive. I will get in any position you ask. Please contact **Roslyen**. SWF 26.

### I WANT TO TAKE YOU ALL THE WAY

I love to do every thing, everywhere! Look up my profile, **oralnymph**. SWF 23.

### EVERYTHING YOU WANT

I don't look like a wild one until behind closed doors,you'll find out. Send a message to **softie175**. SWF 27.

### BEND ME OVER MY JEEP!

How would you like a private, extra long lap dance? Send a sexy message to **hotincaliii**. SWF 23.

### READY TO GO ALL NIGHT!!!

Put it anywhere you want, I mean anywhere, real deep! I've got all you need! Find me, **BJ4U101**. SWF 26.

### FALLINMYHANDS

I need a big package SBF 23



### SEX, DRUGS, AND ROCK N ROLL

Partying, doing it, having fun. What else does a horny rocker chick need? Look for me baby, **juicyxxxjessica**. SWF 25.

# SEXSEARCHEDMONTON.com



# Victim dick syndrome

## Your enormous penis has done nothing wrong

**IN A 24-YEAR-OLD MALE WITH A 28-YEAR-OLD girlfriend.** We've been together for a year and I love her with all my heart. We get along, she makes me laugh, and she even plays video games with me. How awesome is that?

But our sex life is less than great. I know there are guys out there who will hate me for saying this, but the problem is my cock. It's too big. I'm 6' 3" and she's a foot shorter. I love oral sex, but she can't perform it for me, as it hurts her mouth and jaw. I've tried to work with her to find a solution, but she gets too embarrassed and has basically given up trying. Also, if we have vaginal intercourse for more than 15 minutes she's almost too sore to walk the next day. She is extremely shy in all sexual matters. Is there any way we can reach something good for both of us?

**Absolutely Wants Oral Loving**  
P.S. Thanks a million, and keep up the good work. Also, I'm from Pennsylvania and I'm not voting for douche bag. You now who I mean.

I don't normally answer questions from guys complaining about their big dicks. It's just not at any time I run a letter from a guy complaining about his big dick. AWOL, guys with tiny dicks start CC'ing me on their suicide notes. It's depressing.

But I'm making an exception for you, AWOL, because running your letter gives me one last chance to implore the people of Pennsylvania to get out there and vote Rick Santorum out of office on Tuesday, November 7. The eyes of the nation are upon you, Pennsylvania! Don't let us down! Wipe Santorum off the floor of the Senate!

Okay, AWOL, your dick isn't the problem: your girlfriend is. She sounds swell, what with the relating and laughing and video-game playing, but her styness about sex coupled with her unwillingness—not her inability, but her unwillingness—to communicate with you about sex is the problem. Do you even realize what you're doing, AWOL? You're blaming the victim! I want you to look in the mirror and say this over and over again until you believe it: "My dick didn't do anything wrong. It's not a crime to be big. There are plenty of guys with big dicks out there who fall in love with petite partners, male and female, who by working together as a couple learn to accommodate each other's special features and physical limitations."

And here are two ways to do that...  
**Oral sex:** By choosing to stay with her, AWOL, you're choosing a future without deep throating, face fucking, or long, leisure-blowjobs. Take a moment to grieve. But tell yourself you can still have oral sex. Your girlfriend has to be willing to wrap both of her lobbey fists around your shaft and then work just the head of your cock with her mouth, and you have to be willing to regard that as the best blowjob you can reasonably expect, under the circumstances. It may not be a full-blown head, AWOL, but it feels damn close.

**Vaginal intercourse:** Work within that 15-minute time limit, AWOL. Place your cock between the top of her thighs, running from the bottom of her tnat, along her taint, and pop the crack of her ass. Ask her to clamp her thighs together, then bump her for as long as you like. Be sure to give attention to her clit, AWOL, so there's something in this for her, even when you're close, go inside for the last 10 minutes.

These accommodations are not only pleasurable, AWOL, but they will also take the stress-killing pressure off your long-suffering girlfriend. Right now she's on a negative-feedback loop: Every time she blows you or you fuck her, she winds up sore or suffering,

## SAVAGE LOVE

DAN SAVAGE

Break the link in her mind between sex and discomfort, AWOL, and you'll get your sex life roaring again. Good luck.

A few years ago, I was involved with a guy who revealed himself to be a dangerous person. Let's call him "Ducks." He was a pathological liar. He threw screaming tantrums. He made himself seem so pathetic that most of his friends and I put up with his abuse because we didn't think he would survive on his own. Eventually, we cut off all contact with him.

A year later I received a phone call from Ducks's college roommate. He was concerned about Ducks's treatment of his new girlfriend. He asked me specific questions about Ducks. At first, I was reluctant about getting involved, but after the roommate described Ducks's behavior (lying, screaming, tantrums), I told him that, yes, that was "typical" behavior. He asked if it had escalated into something worse. I told him it had. The roommate then put the girlfriend on the phone. She begged me to tell her how much worse. I told her of a specific instance of extreme psychological abuse. She ended her relationship with Ducks, and his roommate kicked him out. He was kicked out of college two weeks later for academic reasons. Now Ducks's family blames me for their son's difficulties, and I feel guilty about saying anything at all.

Should I have let Ducks's girlfriend find out for herself if Ducks was still the same person? Or should someone who has been abused warn the next possible victim?

**Butting Out Ain't Too Simple**

Don't feel guilty, BOATS. You didn't go out of your way to persecute or harass Ducks—you didn't create a website, you weren't putting up posters with his picture on them, and you didn't seek out his new girlfriend. You answered a direct question about your experiences with Ducks. Period. You were under no obligation to cover for him, and it's past time that Ducks and his family learned that he isn't going to be able to run around abusing and manipulating people forever without suffering the consequences.

Wisconsin needs your help! On Tuesday, November 7, we're voting on an amendment banning gay marriage. As a married, hetero male I'm supposed to feel threatened by guys getting married, but I'm

smart enough to realize it doesn't affect me at all. I also realize that I got to marry whomever I wanted, and everyone should have that right. Urge your readers in Wisconsin to vote NO on the marriage amendment. Thanks!

J In Wisconsin

You put it better than I could, JIW. I would add: The amendment in Wisconsin bans gay marriage and civil unions. Vote no.

And to my readers in Colorado, Idaho, South Carolina, Tennessee, Virginia, Arizona, and South Dakota: Please vote against the gay-marriage bans in your states, too. And in South Dakota, please vote to overturn your state's idiotic abortion ban. And to my readers in Canada: Be glad you don't have to put up with any of this shit.

I had never had an orgasm in my life—despite my own and other people's best efforts—until the age of 18. First hit of crappy weed with a cooperative boyfriend and—bam!—six orgasms in five minutes. When people ask me why I'm pro-legalization, I mutter something about burgeoning prison populations. I do not say that pot

saved my sex life.

Forever Grateful

Thanks for sharing, FG. For more about pot and sex, go to [www.thestranger.com/savage/pot](http://www.thestranger.com/savage/pot).

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On Page 43!

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